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**TITLE: ORIGINS AND SYMBOLS OF MASONRY:
AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN
AND SCIENTIFIC FOUNDATIONS OF THE CRAFT**

By Frank C. Higgins, F. R. N. S.

Posted: June & July 2010



Source: *The American Freemason*, April 1913 to March 1915
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ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. IV, No. 6, April, 1913



PRECISELY on par with the fact that the proud monarchs of Mizraim grin ghostly smiles and glance welcome with hollow sockets to the tripping tourist who peers upon them through the glazed lids of museum cases - all that the manifold precautions of ancient Masonry were designed to conceal from profane gaze, is shorn of its regal and sacerdotal trappings, and is as free to the modern investigator as the problem of a Pharaoh or the trinkets strewn in his desecrated tomb.

Here shall be neither the time nor place to review or comment upon the varied views which have been expressed by other writers concerning our chosen field of research.

The brief generality that Pike, Mackey, Churchward, Vail, Buck, Norwood, and a score of others, have been correct in recognizing Masonry as the child of the ancient mysteries and rightly identified its most ancient symbols, will spare chapters of recapitulation and controversial comment, while leaving us free to at once plunge into the still *terra incognita* of the whole subject - the reasons why.

In a previous paper in THE AMERICAN FREEMASON, the writer stated that "there is not a symbol nor article of furniture in the Lodge which has not a reason for its shape, size, number (if plural) and presence utterly outside of and transcending the monitorial explanation thereof, as a scientific demonstration of which the moral deduction gives no hint whatsoever."

This is, in short, the thesis upon which we propose to make good; under due caution, however, that only he who is able, by reason of his Masonic enlightenment, to make comparisons between that which is within and that which is without the pale of public discussion, shall be permitted to do so.

We have in the previous article, above referred to, characterized Masonry as embodying the "lost science of the *Logos*."

This is a definite fact, and as good, if not a better, *point de depart* than many others.

The *Logos* is the divine word or *fiat* of Almighty God, which orders into *being*, and all ancient philosophies identified this "word" as residing in the primordial cause, believing that the active agent in the creation of the Universe was not the blind instrument of chance, but the envelope of a superior mind or intelligence in manifestation, as differing from a still mare remotely placed intelligence, the "First

Cause," unrevealed to human perception except through its chosen medium.

The keenness of perception and depth of wisdom possessed by many investigators of ancient times is attested by the number of important scientific truths credited to comparatively modern discoverers, which nevertheless seem to have been boldly asserted by the sages of days long past.

Some of these truths were formulated and still provoke our wonder at the precision with which details were grasped in the absence of any such scientific knowledge or apparatus as is essential to their demonstration today.

Others were concealed and the method of their concealment was by means of symbols.

Our interpretation of symbols differs from those of the majority of commentators, who hold that a symbol is a figure which stands for what it is understood to represent, and that if the interpretation is lost, that is the end of it.

We propose to make it clear that the symbols of the ancients were for the most part the rudiments or keys to definite propositions, containing within themselves all the life elements necessary to reconstruct the whole original edifices and to permit of their resurrection by future ages, so long as human intelligence remained upon earth's surface to grapple with the problems of their purport.

We desire also to make clear the processes by which such results were accomplished, and what is still more interesting, the wonderful inter-relations existing, which induced the ancients to narrow their views of a multiplicity of natural phenomena and physical manifestations down to the possibility of a single primal cause ages before the light of scientific research had been made to show of how few elements all our infinity of natural wonders are due to after all.

We have reason to be thankful for the inseparability of both the Religions of the World and her ancient fraternal mysteries, including Freemasonry, from their symbolisms.

These symbols will teach us the true origin of all, and this origin will be found to be identical in all instances with the exception that we shall find in Masonry and not in dogmatic Religion the fountain head of that knowledge which gave to the world its earliest and truest conceptions of mankind's Creator, His nature, His attributes and His qualities, so far as they may be legitimately speculated upon the reverent finite creature.

The nature of Masonic teaching is fundamental. We do not mean the Masonic teaching of the modern Lodge, but the teaching underlying the symbolism of the Lodge, of which the Lodge knows nothing.

Our failures to interpret the esoteric teachings of the ancient world arise uniquely from our lack of knowledge of their standpoint, and when we shall have grasped the principles upon which they based their utterances, we shall comprehend that they were trifling neither among themselves or with us.

To our Brother Mason, we would say that the closer he follows and the better

acquainted he is with the Middle Chamber lecture of the second degree; and to others, the closer Biblical students they are, the better will they be able to grasp the force of our allusions *en passant*.

Every religion in the world commences with a Genesis, and the curious analogies between the creation accounts of various lands and ages have long been the wonder of the studios.

It shall be our agreeable task to reconcile the majority of these, so that their common origin will no longer remain in question.

We express pleasure in advance at the great assistance which have received from the Holy Bible, examined not in a narrow, sectarian or dogmatic sense, but as truly the greatest light in Masonry, and to the calm, dispassionate mind the most valuable archaeological document the world has to depend upon for the elucidation of its ancient riddles.

The very discrepancies and discordances in document and dogma which are the despair of the timid faithful and the triumph of atheistic antagonism, become new beacons of enlightenment when the structure of the Bible is dissected into a disconnected library of Semitic and Graeco-Semitic literature, through which runs the scarlet silken thread of Divine love and inspiration. Students will find a wonderful difference in the results of investigation directed toward the *building up, if possible*, of the fundamental principles of religion. It is the *tearing down* spirit which has hitherto met with failure.

The writer devoutly believes that the Bible is bound to be re-interpreted and re-read in many of its most important phases; to be revised perhaps, in accordance with more scholarly perceptions and later findings, but this will not mean the breaking down of one iota of that which the Holy Scriptures were designed to convey to humanity.

In the same breath with which we claim the discovery of innumerable new controversial facts we aver that such encounters only serve to heighten our reverence and increase our love for this magnificent compendium of ancient Masonic lore, while awakening our most sanguine hope that a new era of Bible study and above all of true Bible comprehension may be the result.

We should have, as unhesitatingly have attacked scriptural error, had we been able to discover it, as we are gratified to offer a series of new sidelights upon scriptural truth.

Therefore we say as emphatically to the Skeptic as to the Bigot that we tell the truth uncompromisingly as we find it, without fear of punishment or desire of reward.

WHAT MASONRY IS

Masonry is not dependent upon what any modern Mason thinks it to be, perceives it to be, or has read or heard that it was. If the ritual of Masonry were that of the Odd Fellows or Elks, Masonry would not have perished, so long as the symbols of the Lodge were present, for Masonry is the divine science of

Being and resides in its furniture, not in its phraseology, although some portions of the latter are as appropriate as others are inept and meaningless. We quote no less an authority than Right Worshipful Ossian Lang, high in the councils of the Scottish Rite, to the effect (*Social Center Magazine, Feb. 1913*) that "Masonry is not a repository of secret knowledge." To this conclusion of a splendid, spiritually-minded Mason of whom our personal knowledge teaches that the spirit of "romance" in Masonry, which he decries would most strongly appeal to him, we reply - that if one of our ancient Persian, Babylonian or Chaldean brethren, of the time of Abraham, were to walk into a modern Lodge, duly furnished, it would, after he had mastered his wonder at the electric lights and some of the twentieth century A. D. fittings, be as hard to prove to his satisfaction that in Masonry reposed none of his secret knowledge, as to disculpate a masked gentleman, discovered with a kit of burglarious implements in front of a forced safe, of any interest in the safe's contents.

Masonry is the last vestige of the one time universal cult of Jahveh, the "Great Architect of the Universe," which we shall show to underlie the most ancient religions of the world, the glyphs and symbols of which all originated in esoteric expressions of His attributes.

Without it being necessary to particularize in detail at this juncture, we have only to suggest reference to the hundreds of Scriptural citations under the heads of "Build," "Builder," "Building" and "Built" in *Cruden's Concordance*, to bring about a realization of the bent of ancient Semitic thought in the direction of architectural similes and illustrations.

To carry the matter still closer, the imagery of the prophet Isaiah (*Yesha-Jah*) concerning the God of Israel as the "Builder" of Heaven and Earth, and that of Paul in his Epistle to the Hebrews (Heb. I, 2-3) in which the divine "Son" of the unmanifested God is presented as the maker of "the worlds," may be cited.

Intimately associated with these considerations and to be taken up in turn as occasion arrives are the important allied, fundamental Oriental doctrines of Spirit and Matter, the Dual Principle and the identity of Unity with Trinity, or three-fold nature of our divine Creator.

It will be something new to this age to find the Orthodox Jew deriving his orthodoxy from Vedic India and formulating the doctrine of the *Christos*, to be ravished from him by Greek and Roman, but these are some of the surprises in store for us in the course of our examination of the wonderful facts of Masonry.

We shall find the Holy City, Jerusalem, with its material Temple, to have borne the same spiritual relation to the Heavenly city of the same name as is expressed in the philosophical relation of *Microcosmos* to *Macrocosmos*, in which earthly "serve unto the example and shadow of Heavenly things" (Heb. viii, 5.) and that the chief significance of the Jewish capital was not as a mere national stronghold or holy place, but as the religious metropolis of a secret Messianic doctrine of the coming of the "Great Architect," having its

ramifications over the whole of the then known world, just as the Buddhists have constituted *Lhassa*, of Thibet, the Roman Catholics, *Rome* and the Mohammedans, *Mecca* their doctrinal *foci*.

The symbolism of Masonry is the key to this remarkable series of exoterically unrelated but esoterically closely correlated propositions.

Finally, it is our purpose to set forth these facts, not as claims based upon the writer's individual perceptions or the unsupported testimony of whatsoever sacred source of information.

Our data is an integral part of Nature and less perishable in its character, for it is the *law* which is to remain "though Heaven and Earth pass away."

We have already referred to the distress occasioned to devout Bible students by their inability to reconcile the many discrepancies which afford such unrestrained joy to the iconoclast. These discrepancies are but due to the fact that the disconnected narratives, of which the Bible is composed have been collated for the purpose of telling by inference the story of man's gradual rise from the grosser forms of nature worship to pure spirituality. The story of the effect upon the Jews of their neighborly relations with Persians, Hittites, Phoenicians, Assyrians, Chaldeans, Egyptians, and latterly with Greeks and Romans, cannot be correctly fathomed unless we take into account the available records of those people also; so that we shall find our Masonic Bible extending so as to embrace every field of legitimate research tending to throw light upon the evolution of the master conception of human mind - the Brotherhood of Man under the divine fatherhood of the G. A. O. T. U.

THE SUN THE GREAT ARCHITECT

One of the most puzzling anomalies which we have to confront in our study of the development of ancient religious thought, is the universal beginning in Solar worship and Solar symbolism, followed by a gradual rise to purely spiritual contemplation of Solar force and benefactions; and then, among the Jews, (Ezekiel viii, 16) at times, deliberate denunciation of Heliolatry, while at the same time the employment of the symbolism of Solar worship only gains in intensity and elaboration through all the ages, reaching its highest degree of insistence right in our own era and day.

The reason for this lies in the undisputed origin of *all* religious speculation in consideration of the Sun as the source of light and life.

Still more, our remote ancestors seem to have in some way blundered upon a fully developed conception of the nebular hypothesis, to which the precise formulations of Herschel, Laplace and Kant seem to be but supplementary details. Scripture is formal upon the proposition that the bodies constituting the Universe are "Worlds" and that they were "built" through the instrumentality of the *second* of the divine persons. Now, without mincing matters, we may make a round of the religions of the ancient world (and modern world too for that matter) and find that each now or at one time formulated a trinitarian doctrine, in which the second person or visible manifestation of the unmanifested God, dwelt in the

Heavens, clothed in a vesture of the Solar fire, through the action of which all things perceptible to the senses came into being. We are plainly in the impossibility of being in a position to deny the existence of the physical fact as thus elaborated. We of the western world no longer admit that we worship the Sun of our Universe, and point with intellectual pride to our discovery of many other Solar systems analogous to our own, in space. But the fact remains that through the immediate instrumentality of our own physical Sun we *did* achieve our material being, and that all which we adore apart from the Sun *was once* symbolic of *the* Sun and of the theosophical philosophy of the physical Sun being the body or envelope of a Spiritual Sun, source of the "true light" and everything else which challenges human admiration and worship.

In Biblical discrepancies we do not find negation but rather the invincible materialism of ignorance on the one hand, worshipping the Sun in the East is the spirit of ignorance and fetichism and a spiritual contemplation on the other which extended its psychic vision through to the divine spirit concealed behind the visible radiance. Be all as it may, it seems to us that, looked squarely in the face. in the light of all which modern science teaches us about the unaccountable mysteries of Solar constitution, properties and function, that we are no nearer a grossly material elucidation than before. The primordial proposition may therefore be succinctly formulated as follows:

1. The SUN, the physical instrument by which the worlds were created, life engendered upon them, life sustained, fertility and reproduction of species guaranteed, light and heat vouchsafed and the measures of time and succession of the seasons regulated.
2. The manifesting Creator, in fine, the "Logos," constituting the directing intelligence and sustaining power, identical with His unmanifested self in His manifested entity further specialized in a series of contraries, through which *being* is alone possible, as there can be no realization of anything which *is* unless there is an opposite sense in which it *is not*, the coming in and out of manifestation of the imperishable essence under its various forms constituting our perceptible universe and its various contents.
3. The Messianic doctrine, consisting of a theory of the creation of mankind in the image of the Creator for the purpose of filling His future kingdom with a population of grateful spirits to whom He should descend and over whom He should reign in sympathetic, comprehensible, perceptible and eminently lovable union throughout all eternity.

We have no choice than to aver that the world has had no other fundamental thesis presented to its spiritual contemplation than the foregoing, together with its concomitant details, since the beginning of time.

THE POINT WITHIN THE CIRCLE

The point within the circle is the age-old emblem of the Sun as the "Great Architect." It is the subject of the first demonstration which we shall make of the *life* inherent in the graphic symbol. Described by the modern Mystic the "point

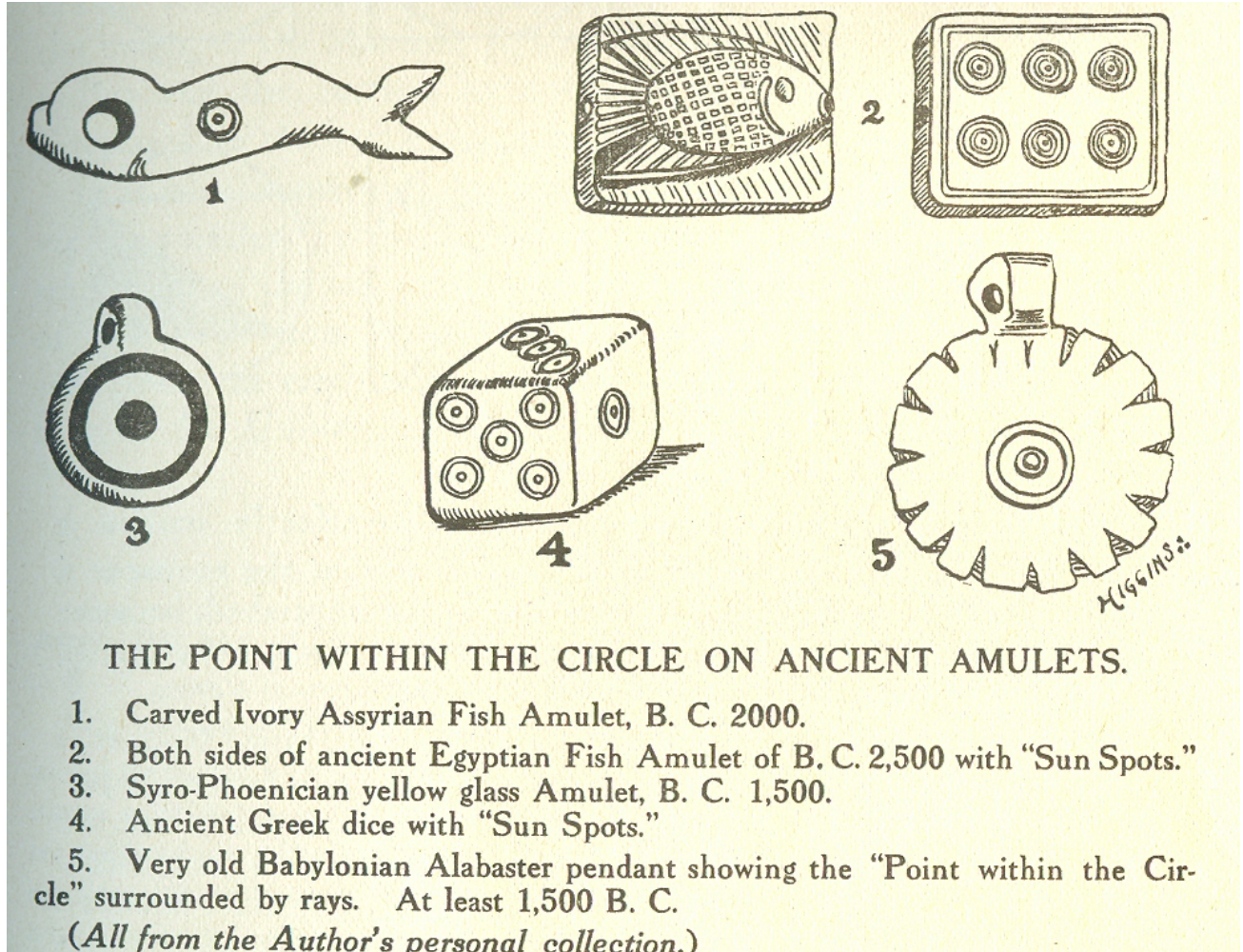
within the circle" "represents an individual brother, the circle the boundary line of his duty to God and man. Point represents the male generative principle; circle the female principle; the two as progenitors of all forms."

Almost all descriptions of symbols are "on all fours" with the above, which certainly is significant to the psychic, but conveys little sense of direction. The description of the "point within the Circle" given in Mackey's Masonic Encyclopaedia is as an historical sketch, most excellent and worth reading *in extenso*.

It connects the P. W. C. with its Indian significance of the *Lingam* erect within the *Yoni*, its association with Osiris - neglecting to say that "the Point within the Circle" was the Egyptian hieroglyphic for the Sun god, *Ra*, (a figure of Osiris) whence it has descended to modern Astronomy as the solar symbol all of the mystic allusions to the vivifying and fecundating powers of the Sun being founded upon actual conditions. Mackey also says that the true interpretation of the P. W. C. is the Master and Wardens of the Lodge, who represent the Sun of which the Lodge is the Universe "just as the point is the symbol of the same sun and the circle of the surrounding universe." Dr. Buck in his delightful *Mystic Masonry* (p. 240,) says very truly that "the series circle, point within circle and circle with horizontal line, represents a universal law of proportion and the exact ratio of a circumference to its diameter, applicable alike to the circle of a pin-head or a Sun. Here is a symbol in Mathematics or Geometry correlating space and time with form and proportion." Dr. Buck then makes brief reference to the *Pi* proportion, which is that of diameter to circumference and says that if mathematicians knew the different ratios of vibration incident to the three planes of evolution represented by circle, point within circle and circle with diameter, they would "have the key to occult physics and could forecast results, measure effects and induce changes beyond the ordinary plane of crude matter."

What I have cited gives a fairly accurate summing up of what modern Masonry knows, does not know, guesses and imagines concerning this familiar symbol.

If our reader wishes to realize what the symbol of the P. W. C. meant to the ancient world let him walk among the cases of some fairly well equipped museum where Greek, Roman, Etruscan, Egyptian, Syrian, Phoenician and Oriental objects abound, especially small articles of use and adornment, amulets etc., and he will remark to his surprise that its use as a decorative

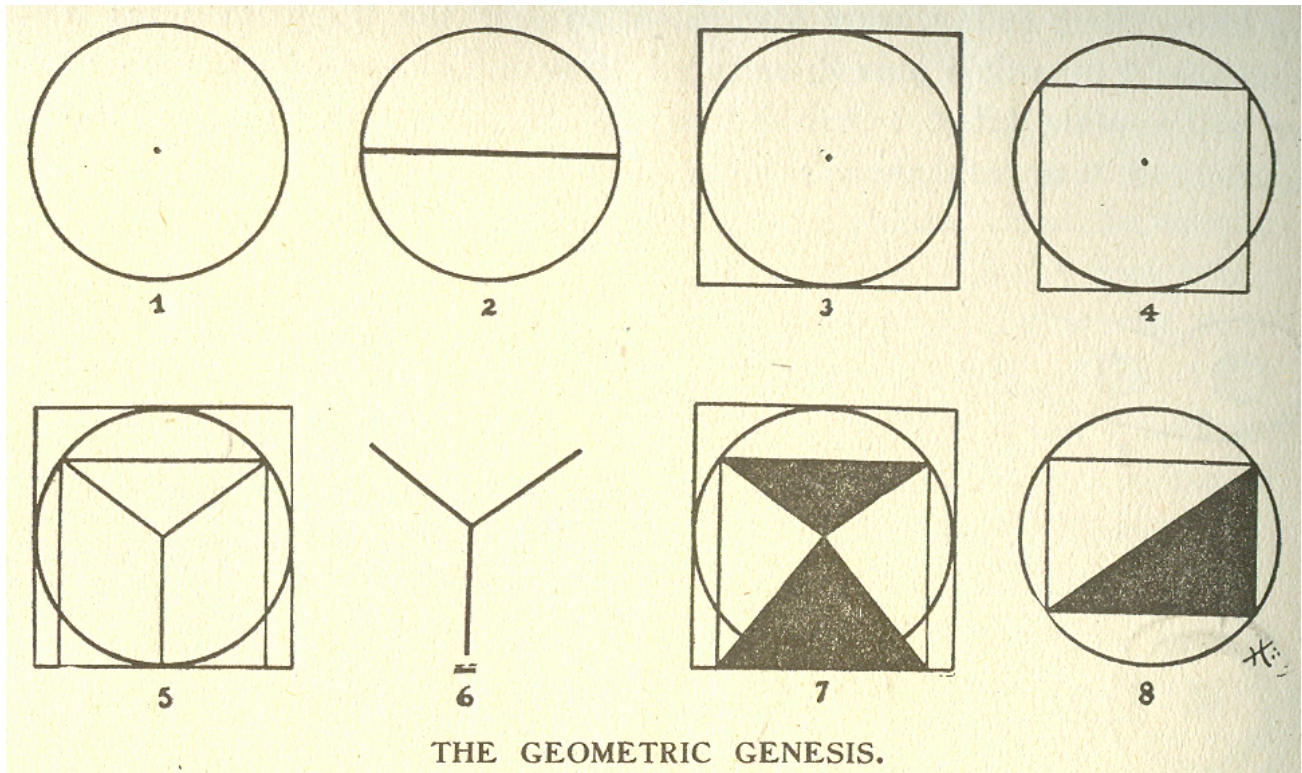


figure, even in the absence of other embellishment, must have been by multiplications of a million.

The writer possess it in the form of a little colored glass Syro-Phoenician *amulet*, made to hang around a baby's neck to ward off the "evil eye." It was the original form of the "spot" on the dice, the six numbers of which, grouped in precisely the same fashion as we know them today, were always set so that the opposite sides 6 plus one; 4 plus 3; 5 plus 2; counted "Seven," the reason for which 'e will explain later. On the most ancient Egyptian and Assyrian amulets it was frequently associated with a figure of the Fish-*Nun*, and when later on we encounter various ancient mathematical formulae dealing with the mystery of the Sun-God, we find the figure of the P. W. C. extensively employed as the identifying unit. We find, in fact, the Point within the Circle to be one of the most universal of symbols, outrivalling even the *Swastika* in its ubiquity, for we have it

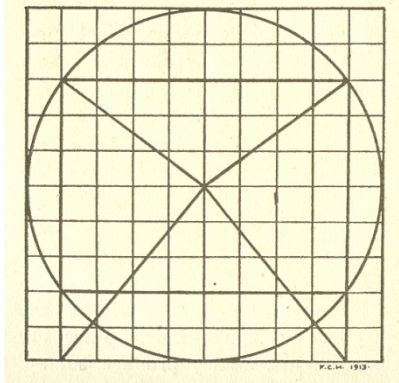
with equal distinctness and purpose of meaning on the stone *discoidals* of the American Mound Builder and the walrus ivory charms of aborigines within the Arctic circle. All flowers having a central disc of seed pods, surrounded by radiating petals early acquired consideration as Solar symbols.

Our own conception of the philosophy of the "Point within the Circle" is condensed into the following figures which differ in one essential from previous arrangements. They produce some thing which others do not. If we can even



imperfectly realize a limitless and empty void, we can also sense that the moment a single fixed point is set within it, creation is accomplished, because in measure able spaces and proportions a Universe may be grouped around it, even in hypothesis.

Given this fixed point, any other point at any distance from it is situated on the perimeter of an hypothetical Circle described equidistantly about it. Given our Circle with its central point, we have radius and diameter, four of the latter of which accurately bound the Circle with a true Square, the points of contact between the two figures being ninety degrees, or the fourth part of the circle, apart. This figure in Architecture represents the foot of a column upon its square base and experimentors will find that the true secret is rather in what is derived from the relation of this Square to the Circle it exactly contains than in the preceding figures, although both are essential. If the square in question be divided like a Chess Board into 10 x 10 or one hundred smaller squares the circle will be found to embrace just sixty-four in the 'manner described' by the fourth figure and this second square will be discovered upon scientific measurement to have a perimeter exactly equal to that of the Circle, - in other



words we have present one of the squarings of the Circle, that of equal perimeters. The "Point" is still there and two *radii* drawn from it to the upper corners of the inner square will show the origin of the Masonic Apron, for the downward line is also a radius and the vertical axis of the triangle selected by the .ancient Egyptians as the vertical section of the Great Pyramid of Gizeh.

It is also something for Americans to ponder over that the inverted smaller Triangle is the similar section of one of the most important of the ancient Pyramids of Yucatan, finally, the *oblong* of 6 x 8 proportion, lying so that its four, angles are exactly circumscribed by the circle, is the ancient figure which was accepted as that of the Universe and by extension that of the Masonic Lodge.

(To be Continued.)

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The American Freemason, Vol. IV, No. 7, May, 1913

THE THREE-FOUR-FIVE PROPORTION



THE French architect, D'Ramee, in his *Theologie Cosmogonique*, published in Paris, in 1853, employs the following expressions of profound bearing upon our present enquiries:

"There has descended to us from the ancients and from our ancestors an antique tradition enveloped in myths, teaching that the heavenly bodies are gods, and that the Divinity comprises all Nature. At a period of very remote antiquity there existed in a portion of the Orient, and in the Occident also, above all in Greece, an elevated esoteric science, preserved in the inner sanctuaries of religious and dogmatic institutions.

"This science delivered to the initiated, to cultivated and penetrating intelligences endued with virtues capable of comprehending through the eyes of the spirit, the sacred Key to the admirable and majestic order which reigns in the physical and intellectual world, opening to them the knowledge of the laws of the universe. This privileged science confined to the aristocracy of intelligence and morality had two branches:

"1. The Indo-Chinese Orphic branch, which extended from Egypt into Phoenicia and Syria, and beyond the Caucasus into Greece and Italy.

"2. The Zoroastrian-Mosaic branch, which enveloped the Semitic peoples.

"Thence the curious analogies between the cultures of different countries. The series of instructions embraced but a few rudimentary principles, but principles from which naturally flowed *all others* and these the basic principles of *order, number and proportion.*"

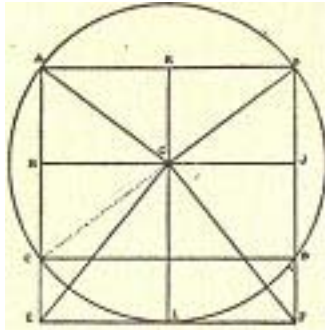
We have passed in review more than enough evidence to lead us to the hypothesis that the Three-Four-Five proportion was the chief figure employed for this purpose.

We shall see how it arose from the 'Tetrax' as the additions of the odd and even numbers, 1+4 and 3+2, of the union of which 5 is the issue and 'mean' and while 4 is the mean between 5 and 3, also, that it is at the root of those great Keys to the fixed laws of the whole universe, the squares and cubes of numbers.

It will be useful, however, at this point to examine the 3-4-5 proportion through its simplest manifestation, the oblong figure of 3 x 4, the diagonal of which is 5, the relation of which to the Cubes and the sacred name we have already discussed.

Is this figure an arbitrary one, or is it, as the key to Nature's laws, a law itself?

Square the circle of equal perimeters as the ancient Egyptians did it, by describing a circle resting on the base of the square and embracing its two upper corners, and the place of this marvellous proportion in Nature will become at once apparent. (See adjoining figure.)



Squaring the Circle

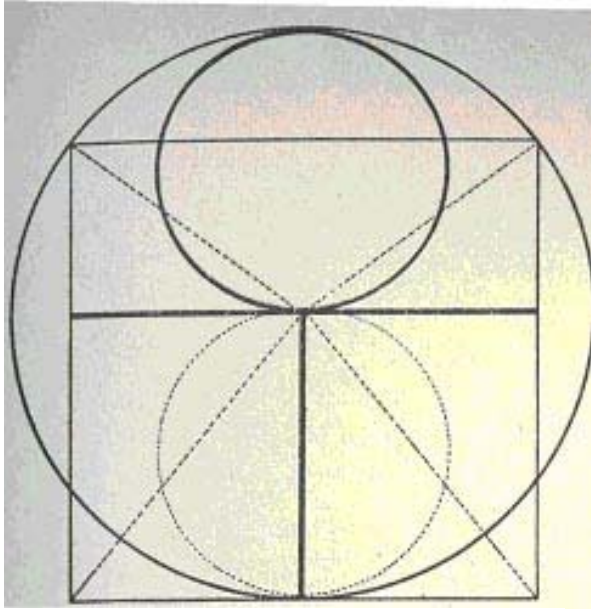
The square is given a potentiality of 8X8 or 64 for clearness of explanation. It will be seen that the portion A-B-C-D embraced *within the circle*, is equal to 6 X 8 and therefore 3 X 4, the oblong being Squaring of the Circle precisely the same as that from which the two cubes associated with the "Ineffable Name" are derived.

The diagonal B-C, divides it into two 3-4-5 triangles. Then again the whole square is divided into four sections by the lines K-L and H-J. The two upper ones are therefore each 3X4 and the two lower 4X5. The chief feature of the diagram, however, is the presence of the two 3-4-5 triangles, which are constituted by the lines A-G-E and B-G-F. The triangle defined between these letters, G-E-F, is that which constitutes the slope of the sides and vertical axis of the Great Pyramid of Gizeh, the most stupendous monument of religious inspiration which the world has ever seen, erected to the glory of Almighty God as the Great Architect of the Universe, and for the eternal recording of man's early realization of these sublime truths.

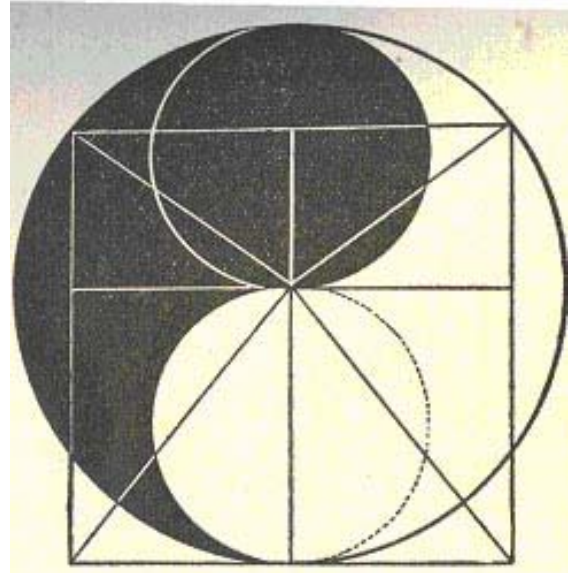


*Crux
Ansata*

Having arrived at a comprehension of the foregoing diagram we are enabled to appreciate its bearing upon two of the world's most famous yet hitherto widely separated, wholly inexplicable figures, the close relationship of which has remained totally unexpected. They are the Egyptian "Symbol of Life" or *Ankh Cross*, (*Crux Ansata*) which was shared by them with all the early Semitic peoples and the Chinese "Dual Principle" (*Yan* and *Yin*) figure said to have been the centre of the philosophical system introduced into China by the first legendary Emperor Fo-Hi (?-Vau-He- ㊦ ㊧) the given date of whose reign is exactly contemporary with Abraham.



Origin of the Egyptian Ankh Cross, the Celebrated "Symbol of Life" Borne by Kings and Gods.



Origin of the Dual Principle or "Yan and Yin" Figure Common to Both China and Ancient Mexico.

Both of the figures have important applications to our story which will be developed in due course; but we have still much to examine in the bearing upon this wonderful proportion of the Forty-seventh problem of Euclid.

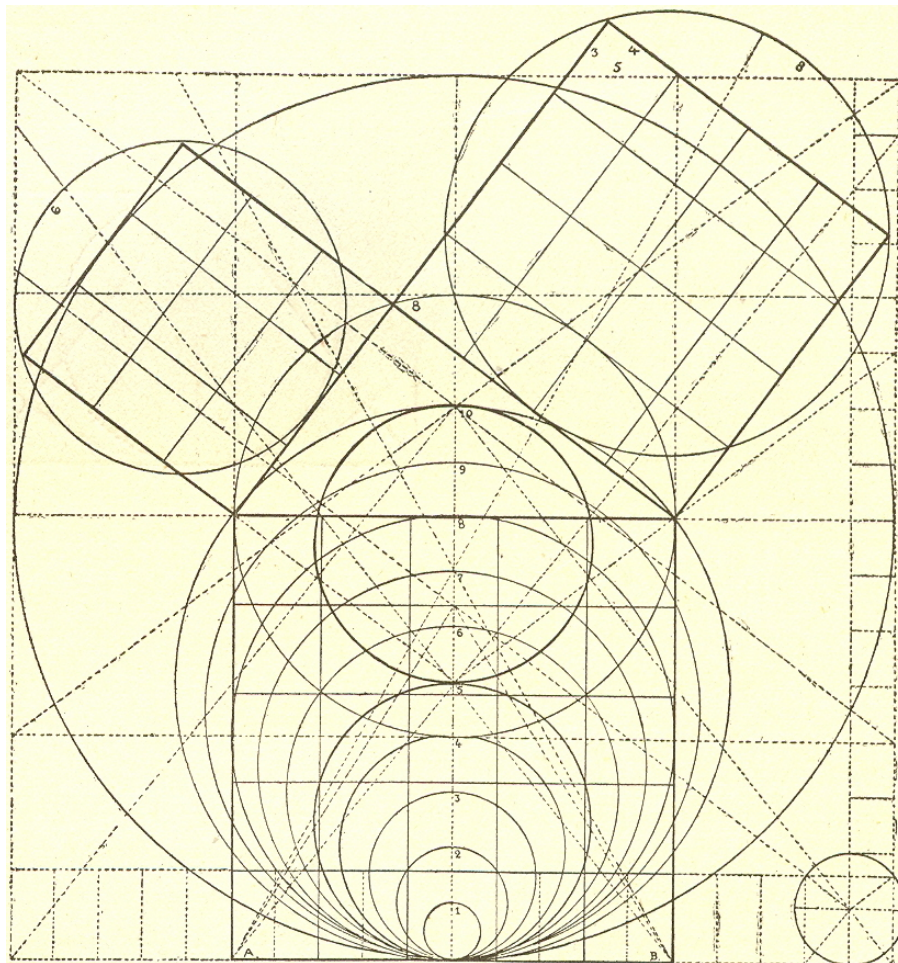
The infallible truth embodied in the figure is discoverable in many ways, but in none more striking than by its translation into circles of 'equal perimeter.'

The whole diagram is laid out on a plane of sixteen squares, four of which are made the 'square on the hypotenuseuse.' Scales of sixteenths at the sides (4) and twentieths at the base (5) afford ground for comparisons. The circles of equal perimeter which precisely correspond to the three squares of the problem are numbered '6,' '8' and '10' respectively, the proportion remaining correct.

Placed one within the other with '10' as the outermost, a circle half the diameter of '10' establishes '5,' one half that of '8' fixes '4.' and one half of '6,' '3.'

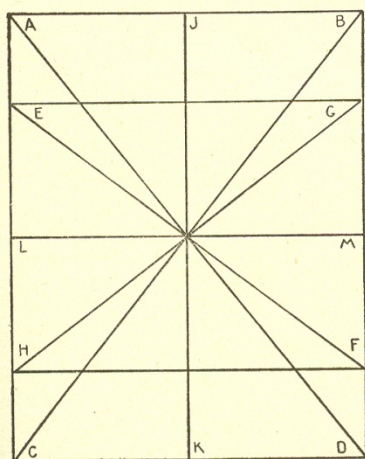
With these to guide, the same process readily establishes a scale of harmonic progression by sixteenths with relation to the largest and all-embracing circle, which twice the diameter of '8.' The '8' circle, it will be perceived, is also that which embraces the 3-4-5 triangle of the problem.

The triangles in dotted lines relate to the several Egyptian Pyramid proportions, and show their undoubted relation to this problem.



Each square of the Forty-seventh problem being given its circle of equal perimeter, a scale is established which shows "T en" to be the complete number and the correct proportions to be sought $6^2 \times 8^2 \times 10^2$.

For instance, that of which the apex is '5' and the base A-B, is precisely the same as the one given in the preceding diagram, the details of which will be here also discovered. The triangle, of which the apex is '10,' is the same with relation to the whole square. That of which the apex is just above '6' will be found to be the lateral side of the 'Great Pyramid,' and that meeting the seventh perimeter to be the equilateral triangle. Attention is also called to the fact that the slight projection of the 'sixteen square' above the line, is also a perfect triangle of 3-4-5 proportion, while the projection of but two lines into the lower right hand corner is sufficient to re-establish the circle-squaring relation on a smaller scale.



It is not expected that the casual reader, looking for romance, will take particular interest in these comparatively dry details, but they will splendidly serve their purpose in conveying to the average enquiring mind a sense of the wonderful order and balance and

the infinite repetitions, great and small, involved in God's handiwork. If the component parts of these designs be kept clearly distinct in the mind by frequent reference to the elementary figures which precede, they will gradually assume great clearness and convey a stronger impression of the mechanism of the universe than any reasoning is able to convey. The insistence of the ancients upon the value of philosophies derived from these sources was not with the intention of dethroning God, but of exhibiting the true character of the Omnipotent Being who ruled the world which He had created, with a justice akin to the perfection of his process, as opposed to the fantastic conjurations of sacerdotal mountebanks, who at their behests played sinister tricks upon defaulters.

Could anything be more simple than the accompanying diagram? Yet there is no intricacy of the seemingly complicated drawing which precedes it which will not immediately spring into potentiality the moment one point of a compass be fixed at the centre and the other turned about E-F-G-H.

On the Magian system of counting by squares, there were, as we have shown (in the *Cross of the Magi*)¹ two methods of progression as exemplified in the two lesser squares of the "Forty-seventh Problem" figure. The central point being either a single unit square or a group of four such, it follows that the rate of development will be quite different. The numbers are to be counted both as successive enclosures and successive accretions, adding each new encompassing row to the sum of those within.

The following tables will show that the true divine measures of time and space develop around the TETRAX or four square, the numerical sequences of which are as follows:

¹ See *Celestial Square*, Page 32.

| A. AROUND | | B. CONTENTS | |
|---------------|------|-------------|-----|
| Starting with | 4 | = | 4 |
| | + 12 | = | 16 |
| | + 20 | = | 36 |
| | + 28 | = | 64 |
| | + 36 | = | 100 |
| | + 44 | = | 144 |
| | + 52 | = | 196 |
| | + 60 | = | 256 |
| | + 68 | = | 324 |
| | + 76 | = | 400 |

On the scale starting with the single square, these are the numerical sequences:

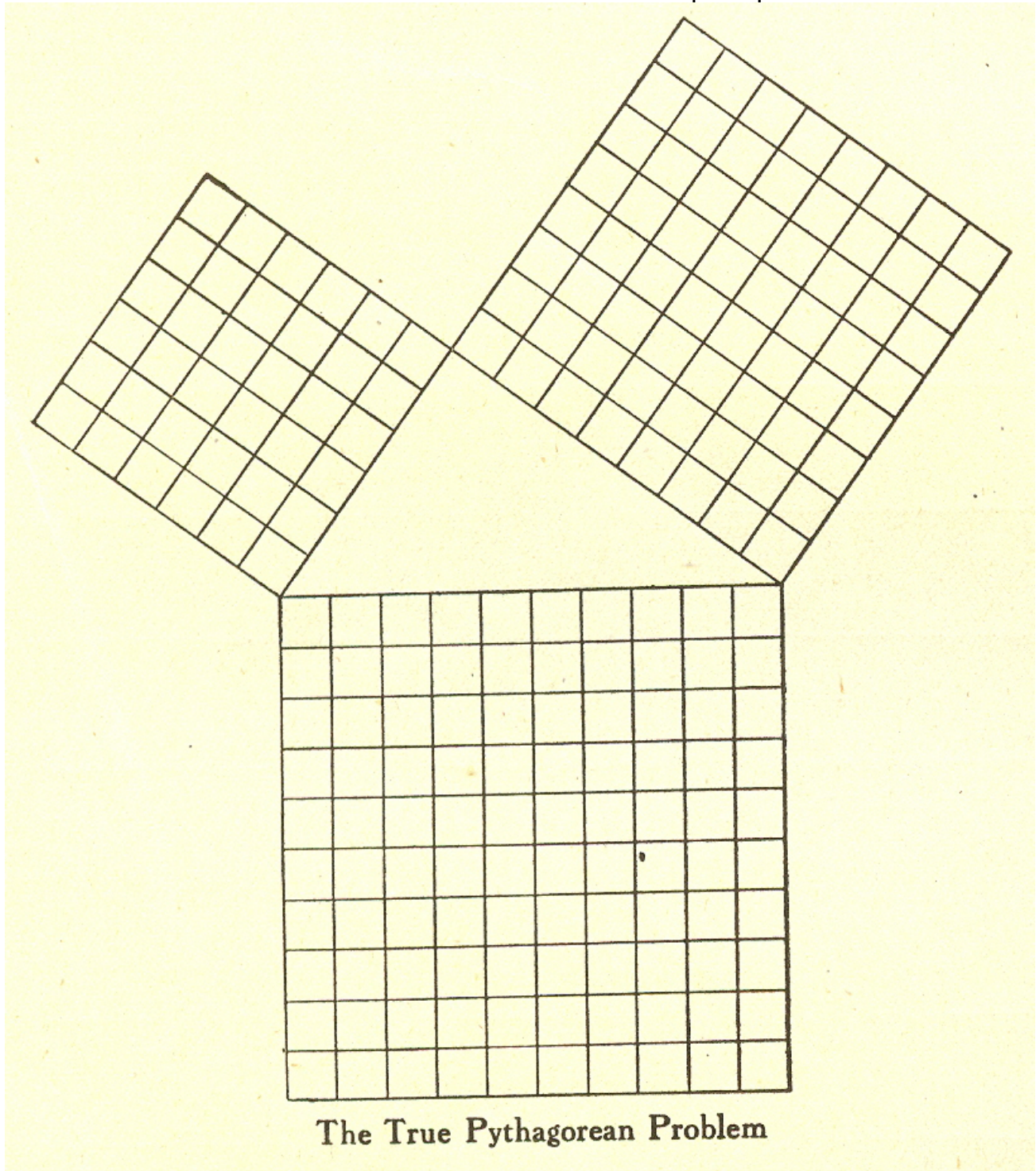
| C. AROUND | | D. CONTENTS | |
|---------------|------|-------------|-----|
| Starting with | 1 | = | 1 |
| | + 8 | = | 9 |
| | + 16 | = | 25 |
| | + 24 | = | 49 |
| | + 30 | = | 79 |
| | + 38 | = | 117 |
| | + 46 | = | 163 |
| | + 54 | = | 217 |
| | + 62 | = | 279 |
| | + 70 | = | 349 |

Irrespective of many other interesting considerations we at once note that in table B we have exhibited, closely related, the totals of an infinite series of Euclidean problems, beginning with 36-64-100 and 144-256-400, every group being a multiplication by four of the preceding one.

We dwell with great force upon the first mentioned combination, as the numbers involved demonstrate it to be the particular figure which must have exercised the greatest influence in the building up of ancient occult symbolisms.

"Thirty Six" (4 X 9) is (see *"Cross of the Magi,"* pages 24-26) the number of the Babylonian Sun God or Solar Logos, "Sixty Four" the union of the Solar or 'Male' principle, with the 'Lunar' (28) or 'Female' principle, corresponding with cosmic generation, and "One Hundred." the 'Square' of Ten and the FIRST MANIFESTATION

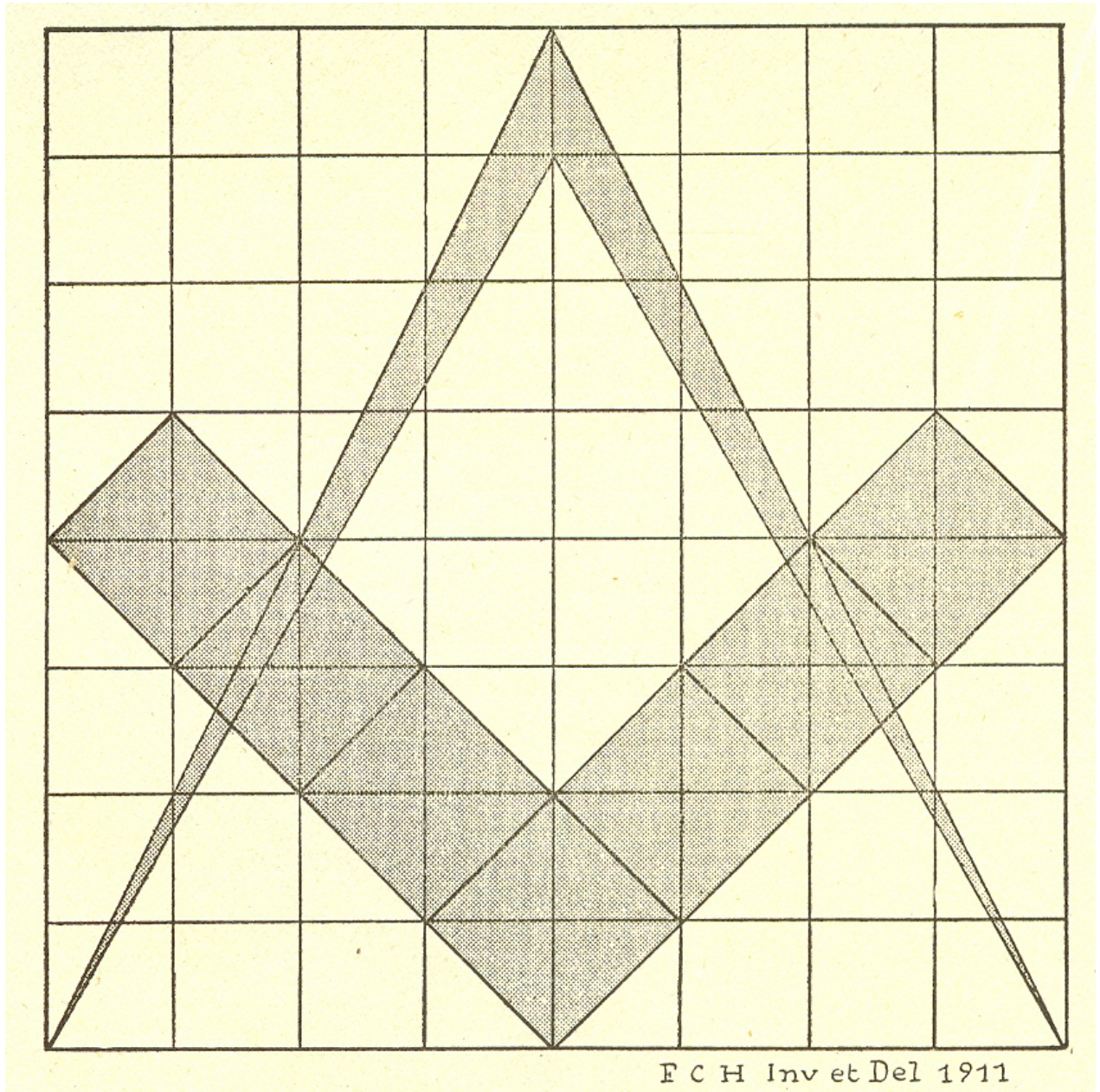
OF THE TETRAX AS THE LOGOS or Horus principle. It will be



noted that in this development of the problem, each of the squares for the first time revolves upon the; central TETRAX. Furthermore we establish the most clearly comprehensible basis of calculation upon which it can be shewn that - *The standard of Divine proportions is based upon a perfect Square. together with a circle which it exactly contains, because the diameter of the circle and the base*

of the square being equal, we have already demonstrated a square of equal perimeter to the circle will embrace sixty-four per cent of the area of the first named square. The difference between the two of thirty-six per cent constitute a third square (6X6) which complete the factors to the *perfect* Pythagorean problem, which in the proportions of 36-64-100, graphically illustrates the correct percentages of area in all such problems from 9-16-25 upwards.

THE SQUARE AND COMPASSES.



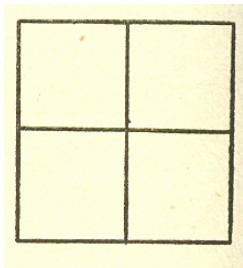
The Square and Compasses is not a human invention but a Divine revelation. The square measures "four" outside and three inside or "Seven" in all.

We may now consider ourselves as quite conversant with the philosophical

reasons of the ancients for seeking to derive the mathematical certainty of a Divine plan from definite figures of such self-evident purpose and meaning, and we hope to have proven to the satisfaction of even the most generally sceptical that man has not invented these things, but that he has found them ready to his hand in Nature as the connecting links between the Divine spirit and his own material environment.

We shall reverently fathom the mystery of the Ineffable Name - that to him who will discover it, the name of God is written upon the intimate structure of every grain and corpuscle of matter, and in the revelation of the SQUARE AND COMPASSES we are shown the means by which the human creature should laboriously imitate the Divine plan in the erections of his temples to the Most High and the construction of earthly habitations.

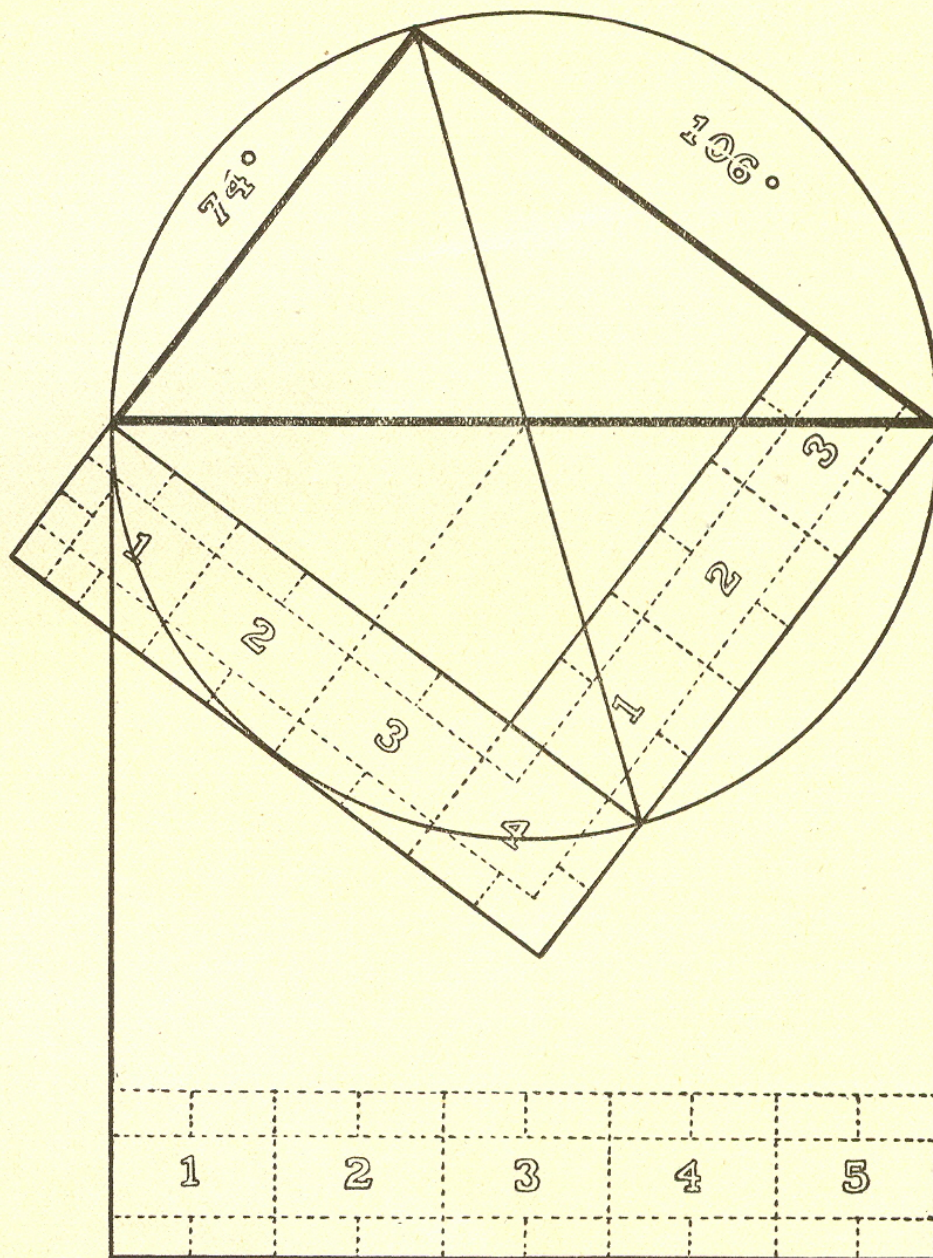
We note that the inner angles of the COMPASSES constitute, together with the base of the sixty-four square, an equilateral triangle or the equivalent of sixty degrees, while the outer triangle would be exactly circumscribed by a circle of equal perimeter to the square. The deepest significances of the figure, however, lie in the manifest adaptation of the SQUARE to measure '4' with outer and '3' with inner edges, and the fact that the exact center of the Symbol, where the devotion of latter-day Masonry has placed the letter "G," we find the four-square of the Pythagorean Tetrax.



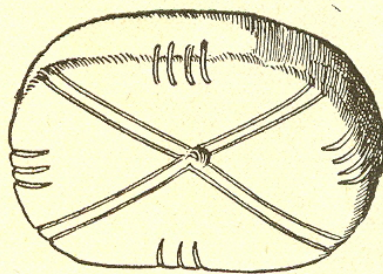
All knowledge and notion of the origin of the Square and Compass symbol has been lost in the mists of the past, the modern world seeing only the symbolism embodied in the practical measuring instruments of the operative Mason. We offer its self-contained evidence of Divine revelation as a pledge of what follows.

It may assist the comprehension of the foregoing somewhat to observe the actual application of the Divinely revealed Square to the perfect proportions of the Pythagorean figure. These latter are drawn together so that the Square measures the three proportions of 3-4-5 simultaneously.

The degrees of the circle indicated below have also an important bearing which will not be discussed at this point. It may be noted, however, that the difference between the two arcs is a matter of 36°.

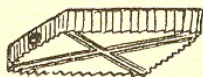


F. C. H. Inv et Del. 1912.



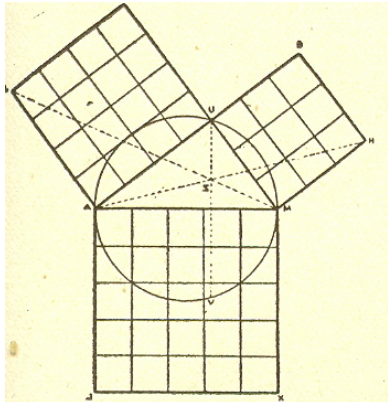
Pipestone Charm from Mandan, Dakota, Indian Mound. (Author's Collection.)

Egyptian Amulet of Blue Porcelain Derived from the Above Figure. (Author's Collection.)



Mr. J. H. Norwood, writing in the *New Age* magazine, recently gave the following interesting interpretation of the intention of the famous Forty Seventh problem:

"By taking a triangle whose sides were exactly 300, 400 and 500 cubits in length, and inscribing it in a circle, they obtained from the figure given all the ancient standards of weight and measurement and apparently our several modern systems have descended from them, save the metric system of the French, which differs from the Egyptian in that it is arbitrary, while the ancient system was based upon natural measurements. Thus, if a plumb-line U V is dropped from the apex of the triangle to the circumference of the circle, U V will be 480 cubits in length, A Z 320 and Z M 180. Note too that the point Z is the intersection of J M. A H and UV.



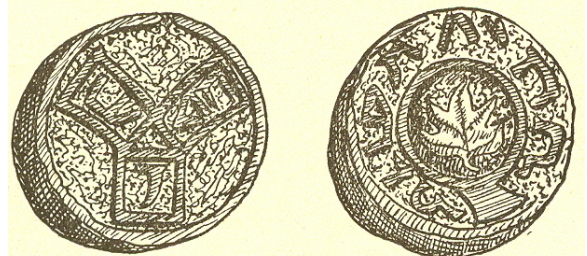
The "Forty-seventh" Problem as a standard of weights and measures.

This problem was held in such high estimation that the triangle, in many instances replaced the circle as a receptacle of the "point" or lod, frequently represented by the All-Seeing Eye.

The Hebrews lettered the triangle with J, H, V or Y. H. W (יהוה) in which case the side A U is designated by Heva or He (הוה or ה) whose value is four, representing the Female principle. The side U M was designated by the letter Iod (י) the numerical value of which is three. representing the Male principle, Vau (ו) or five being the hypotheneuse or issue being the created being.

Translated J H V is He-She, the Androgynous god of the Chaldean, or Ain-Soph, the centre of the Hindu Sri Santara."²

The antiquity of the Pythagorean symbol is immeasurable. It appears on the oldest Assyrian monuments as one of the emblems of the god Marduk (*Baal Merodach*) and is frequently found as the central-motif of prehistoric ornaments especially those of the Northmen. (See Paul du Chaillu.)



Ancient red clay amulet found in Egyptian tomb, *temp.* Ramses I, showing rude representation of Pythagorean problem on one side apparently lettered I-A-O. in Syro-Phoenician Characters. On the reverse an incised Vine Leaf surrounded by a Semitic inscription (Author's Collection.)

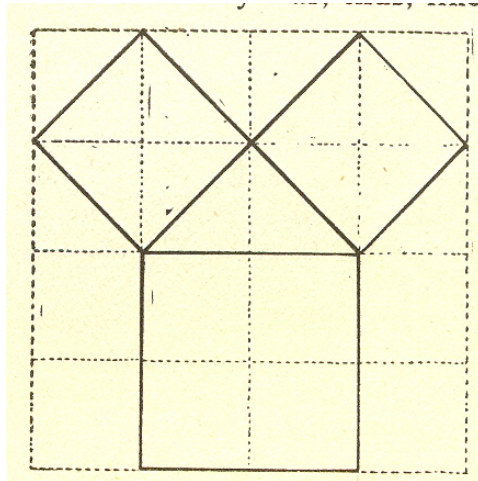
The 3-4-5 figure of the problem is no means the origin of the discovery that "the sum of the squares of the sides of a right angle triangle equals the square of the hypresthneuse." That truth is first made apparent by the diagonal intersection of a group of equilateral squares when it will be found that the figure on the basis of $1 + 1 = 2$ is progressive to infinity either as

² Bro. Norwood's observations are given as he makes the been applied to the triangle. as is stated, the value if the triangle sides were entirely distinct from those of the letters. Otherwise the assumptions are correct.

multiplication or division.

Its discovery was, thus, like that of many other significant expressions of eternal truth, embodied in symbolisms which we shall analyze as we proceed, so facilitated that the mind of man at the opportune stage of development *could not avoid* grasping it.

We shall see, in the course of our examination into these matters that the universal mind has set an infinity of skillfully prepared traps for human intelligence, by which man was lured to examine into the structure of nature and thereby model his individual performances upon the Divine plan, through which no error is possible. Were the "seed of Adam" annihilated tomorrow, and did a new and untutored race take its place in total ignorance of the past, it would be led inevitably in the same manner to identical achievements.

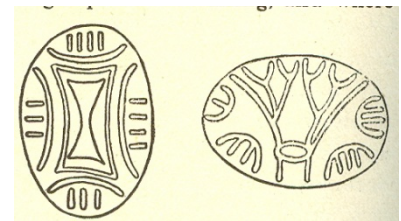


The Forty Seventh Problem needed no other demonstration than this but for the importance of the Egyptian triangle.

The 3-4-5 proportion travelled around the globe milleniums before Magelhaens. It has been the enlightening, civilizing power which has raised man to the highest degree of wisdom and material progress, from the moment he has grasped its meaning, and where peoples have decayed and disintegrated into primitive barbarism has accompanied them as a *fetich*, reproduced again and again as the amulet of the

barbarian or the medicine charm of the savage.

We find it accompanied by the Lotus as emblem of the Solar-Logos on some of the earliest Egyptian Scarabs. We meet it on rude pipe-stone, shell, slate or pebble 'charms' of the American Indian. Whenever "three" and "four" are symbolically united as "seven," "five" may be said to be present, for it is the mean between the extreme numbers, two more than three, two less than seven.



Egyptian Scarabs presenting the 3-4-5 proportion. (Author's Collection.)

We shall have occasion to see in a hundred different ways how the world developed its fundamental philosophies of the functions and attributes of Divinity from this single rule of proportion through its manifold applications, and how through all history we shall find the number "three" that of creative Divinity, the A. U. M. or Great First Cause, "four" that of the matter acted upon, and "five" that of the perfect achievement.

Be these elements viewed as Spirit, Chaos and Matter; Masculine, Feminine and Androgyne, Positive, Negative and inter-vibratory, or Father, Mother and Child-they are the manifested Trinity in Nature, and as Man may not exceed the

limitations of Nature in his perceptions of the Divine, they constitute the truest symbol which the human intellect has ever been able to conceive. The list of objective trinities manifested in Nature may be extended to infinite length, but the above considerations will suffice for the present to fix a mental impression of the view point of our remote ancestors concerning the great Pythagorean proportion - a truth co-eval with Creation and viewable under many aspects as the machinery of Creation itself.

NOTE ON THE π (π) PROPORTION

We have to thank Bro. E. C. Hanley of Denver for calling our attention to a discrepancy between our general statement on page 264 of the April FREEMASON and the result of an exact application by him of the accepted π (Pi) proportion of perimeter 3. 1415+ times diameter. Our figure is one of natural geometrical proportions *without any calculation whatever*. Our remote ancestors of many centuries ago observed this figure, which showed the natural relation of a circle contained in a square of 10 X 10 to one of 8 X 8, the perimeter of which latter, divided naturally into 32 units, ten of which represented the diameter of the circle, and fixed upon it as a natural manifestation of the squared circle of equal perimeter. The geometrical formula for its production was one of the most widely diffused talismans of the ancient world. The difference existing between the 3.2000 which our own figure represents and the 3.1415+ of the Archimedean formula is very slight, especially in view of the fact that this question has never been finally accepted as fully settled, the figures running into trillions without arriving at a definite end. The formula of 3.1415, credited to Archimedes of Syracuse and the celebrated geometer Ptolemy is, like the Forty-seventh problem of Euclid, credited to Pythagoras, centuries older than its importers into the western world. The sacred name of *Elohim*, (א ל ה י ם) given the Creator in Genesis I, 1, *et seq* is but an anagram of this number, as is also the mysterious "Abracadabra" of the Gnostics. The Dutch mathematician, Ludolph Van Ceulen, (ob. 1610) pushed the calculation in question as far as π : 3.14159265358979323846264338327950288-or 9. It being said that this effort is so conclusive that if a circle could be imagined with a radius of 250,000 times the distance of the earth from the sun, the variation of the truth as lying between the last two digits given could not be detected with a microscope. Yet of subsequent investigators, one is said to have carried the sum forward to five hundred decimal places and still another to *seven hundred*.

Investigators must not forget that there are *two* squarings of the circle. One where *perimeters* are of equal length and the other where *areas* - are alike. The Pythagorean proposition, so called, was considered the divinely appointed key to both and so achieved special distinction as the symbol of the G. A. O. T. U.

Brother Higgins will be glad to reply to any questions asked, such as may arise from a reading of these articles. Those who may believe they detect errors in his computations, or consider him wrong in conclusions are requested to send in their criticisms. In such way the series will reach its highest value. Brother Higgins may be addressed at his home, 5 W. 104th street, New York City, or through this office.



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ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. IV, No. 8, June, 1913



AYS Rev. Charles D. Vail, 32° in *Ancient Mysteries and Modern Masonry*, a masterpiece of historical synthesis in the fascinating field of occult *origines*:

"There were various methods employed by the teachers to convey and yet conceal the truths of the Mysteries. The three main Kabbalistic systems are the *Gematria*, which is based upon the numerical value of words - applying to the letters of a word the sense which they bear as numbers; the *Temura*, by which a word yields its mystery by anagram (See *Alhim*, page 29, *Cross of the Magi*.) and the *Notaricon*, which may be compared to stenography. The system of number-letters was derived from Chaldea by the Hebrews during and subsequent to their captivity. The Chaldeans worked out their cosmogonies and anthro-pogeneses in numbers, their sacred books were written with this object in view. Pythagoras had a number-philosophy which in all probability held many resemblances to the number books of Chaldea. This method was developed to a great extent by the Hellenizing tendencies of the cultured Rabbis of Alexandria. The Gnostics also made much use of this number symbolism, the system of Marcus being quite elaborate, and the books of Hermes are probably the oldest repositories of number-symbolism in western civilization.

Closely connected with this was Geometrical symbolism, which was also used by Pythagoras - the square, triangle, point within the circle, cube, double triangle, 47th problem of Euclid, etc., the geometrical figures representing the numbers objectively.

In every cosmology from the earliest times we find the basic idea combining numerical geometrical figures."

We shall henceforth be compelled to make much reference to the ancient Cabalistic process known as the *Gematria*, or application to words of the sense which they bear as numbers.

For the benefit of our readers who have not had the advantage of previous acquaintance with it, we will explain that in the majority of ancient alphabetical systems the letters also represented numbers in the order of their succession. It is as if we were to attach some secret importance to numbers like 1009 or 49 and, employing Roman numerals, speak of the principles involved as MIX or LIX, phonetically. This is precisely what was done by the custodians of the Mysteries among the Hebrews and Greeks, only they divided their Alphabets into four divisions - from 1 to 9, 10 to 19, 20 to 90 and 100 to 1000, with the aid of one or two supplementary letters or signs.

This could not be done with hieroglyphs, where every sign was a picture or symbol of the object represented, and so must have been conceived since the invention of alphabets.

We say invention advisedly, for many circumstances tend to demonstrate that the construction of the alphabet was a deliberate conscious effort to classify and ordinate phonetic sounds, and not a gradual growth or accretion. In the first place while many variations exist, there is a tendency for the same sounds to follow in the same order of succession.

Dr. Sayce, in his "*Gospel in 'the Stars,'*" quotes the great German student Dr. Seyffarth, in an opinion that the alphabet was in itself a Cabalistic document, the arrangement of which was the concealment of some great cosmogonic truth. In this respect he substantially says: "All the known primitive alphabets had the same number of letters, including seven vowels, and *all began as now with A, B, C,* and ended with S, T, U. If we refer the twenty-five letters of the primitive alphabet to the twelve signs of the Zodiac, placing the first two letters in Gemini *as the first sign,* and take the seven vowels in their places as representing the seven planets, *a* for the Moon, *e* for; Venus, *the two additional sounds of e* (Ē and É, which might be A,) for the Sun and Mercury, *i* for Mars, *o* for Jupiter and *u* for Saturn, as Sanchoniathon and various other writers say they are to be taken, the result is that we find the Moon in the first half of Gemini, Venus in the first half of Leo, the Sun in the latter half of Virgo, Mercury in the first half of Libra, Mars in the latter half of Scorpio, Jupiter in the latter half of Aquarius and Saturn in the first half of Gemini, which is an exact notation of the condition of the heavens at an ascertainable date, which can occur but once in many thousands of years, and that date is the seventh day of September B. C. 3447."

We quote the foregoing, not from any preciseness which may be attributed to it, but because it is extremely representative of modern interpretations of Magian lore in general - containing the, germ of a remarkable idea; and utterly, irrevocably wrong in detail. The very first glaring error which one may note is the bald statement that all the primitive alphabets began, as now, with A. B. C." The merest tyro will appreciate that this statement is inconsistent with the *Alpha, Beta, Gamma* of the Greek and *Aleph, Beth, Gimel* of the Semite, while our letter "C" is not "See" at all, but an arbitrary character doing duty as a "K" as an initial or final, and as an "S" in the body of a word. It does not even exist in the ancient alphabets.

This type of error is one which has stood between thousands of well-meaning investigators and the acquirement of true Magian lore. The use of the modern twenty-six letter alphabet from "A" to "Z" in the elaboration of a Pythagorean system of numerical significances, in fine a *Gematria*, such as we describe in our introduction, courts only lamentable failure. The alphabet is truly an occult system, representing objectively the LOGOS or Eternal Word, in which all words and numbers are comprised; but, according to its *original arrangement*, something which has been several times disturbed in transition between various races, as we shall be able to indicate in a variety of ways. Let the modern alphabet be forgotten by students of the Mysteries altogether. Its numerical sequence is valueless, not only because of the introduction of new elements like "C" and "X," but because of the duplication of "I" by "J," "H" by "E" and "U" by "V," in order to restore the old *Vau* which was at one time dropped in favor of "F" and reintroduced at the end of the alphabet, where it once occupied the sixth place.

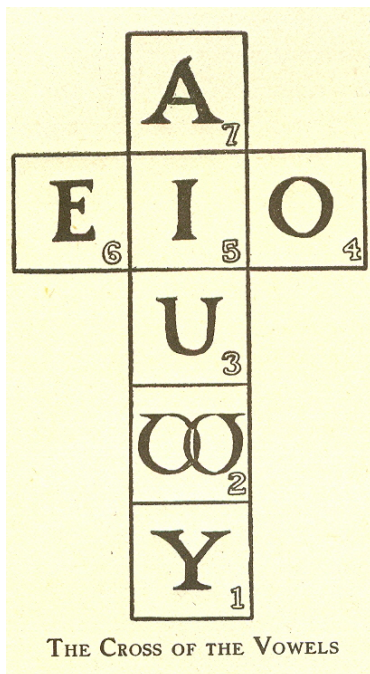
We must give our first attention to the vocal sounds themselves, and then to the order of their numeration so far as we are able to restore it. The letters are but the symbols by which both are made intelligible to the eye.

Some one has said that the consonants are the bones of language and the vowels its flesh, resisting the destructive force of time on a parallel ratio.

Particularly true is this of the Semitic language whose employers, while possessing oral vowels, the same as our own, disdained, or from religious motives refrained from, writing them, so that the old Hebrew words are mere consonantal skeletons, which by variation or misuse of vowels might give rise to unending dialectic changes.

This fact alone would indicate that for some underlying reason the vowels were set apart for separate consideration according to their number and order, although mingled with the consonants in vocal expression.

In mediaeval Alchemy, Rosicrucianism and other children of the ancient Mysteries, we find them employed to designate the planets, the primary colors and in fact all the mystic septenaries associated with the rulers of the Solar System. There is no doubt whatever that this was an extremely venerable usage. We exhibit



this system according to a cruciform arrangement, the deep significance of which will develop later on.

It will be noticed that we have chosen to exhibit "W" as a double "O," and for this we have a perfectly satisfactory reason. The vowels owed their sacred significance to the fact that they are all produced by expelling the breath directly from the throat, and for this reason were associated with the *life principle*. There is not, nor has there ever been, such a vowel as "Dubbleyou," or anything like it, nor is the vowel "W" a double "U" but a double "O," and for this we have the authority of the Greek nomenclature, which calls the simple "O"- *O-mikron*, or the small "O," and the double "O" – *O-mega*, or the great "O." The primary sense of the letter is just as it is pronounced in English - "Oh!" the form of the letter indicating the round open throat and mouth in pronouncing it. "W," on the other hand, is the sound of Ooh!, long and drawn.

These changes and distortions, either accidental or intentional, between the letters of the Greek and Hebrew alphabets, are the source of much confusion, which we have greater desire than ability to clear away, although we certainly feel competent to point out the manner in which it should be attempted.

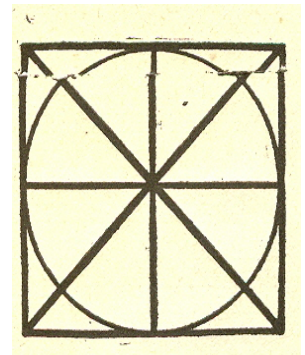
The accepted or "Cadmean" theory of the alphabet causes it to be introduced into Greece from Phoenicia by the mythical Cadmus – an hypothesis which is strengthened by the fact that the names of the letters in Greek are all corruptions of their correct Semitic names, which mean nothing but the letter itself in Greek, but in Phoenician and Hebrew are words of which the letter represented is the initial.

From this circumstance it has been sought to identify the primitive alphabet with hieroglyphs which were pictures of the objects in question, and so far as the Hebrew is concerned there may not be a grain of foundation. The geometrical symmetry of the Greek letters, however, coupled with their recently discovered analogies to the Mycaenean signs described by Mr. Arthur Evans, would strongly hint at their independent origin as part of an altogether special system.

This system, we feel assured, was of secret Magian origin, and together with the use of the numerical digits as we now employ them, kept as occult knowledge during perhaps long centuries, while the world was allowed to flounder along as best it could with the hieroglyphic and the abacus.

The Alphabet and the Numerals are too closely bound together in the ancient world not to possess an identity of origin and close affinity of purpose.

We have frequently, even as a child, had it pointed out to us that all the letters of the Alphabet and all the Arabic numerals were contained within the figure and have found it so upon experiment, but the seriousness of the contention never dawned upon us until we discovered the significance of the symbol in question, both in nature and among the Magi of old, when it became at once apparent that phonetic and numerical symbols extracted therefrom would be particularly sacred to the Solar LOGOS, of which the complete figure was the age-old expression.



The fact that among the Arabs this figure and not the six-pointed star, is called the "Seal" or "Signet of Solomon," lends additional weight to the surmise.

Greek writing from the very earliest times was angular, geometrical and rectilinear. Hebrew writing was cursive and drawn with a brush like the Chinese. One of these must necessarily [sic] be older than the other, and both are manifestly from a common source. To which are we then to give preference as the prototype? We personally incline to look to a secret sacerdotal system, from which the, whole "Abecedarian" family may trace its origin, giving to Phoenician and Hebrew the credit of having stood closer to the original fountain, but to the Greek for having preserved the original correlation of phonetic sound and number with greater fidelity. We must probably look to the Greek schools of Egypt for a solution of this puzzle. Greek and Hebrew alphabets correspond as to sound and number as far as the letter "P," after which the divergence is complete. The agreement so far as it goes, is as follows:

| | | | | | | | | |
|--------------|-------------|--------------|---------------|------------|------------|---------------|-----------------------------------|--------------|
| A | B | G | D | H | U or V | O | Z | Ch |
| <i>Aleph</i> | <i>Beth</i> | <i>Gimel</i> | <i>Daleth</i> | <i>Heh</i> | <i>Vau</i> | <i>Zain</i> | | <i>Cheth</i> |
| א | ב | ג | ד | ה | ו | ז | | ח |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | | 8 |
| Alpha | Beta | Gamma | Delta | Epsilon | Episemon | Zeta | | Eta |
| α | β | γ | δ | ε | ς | ζ | | η |
| Th | Y or I or J | K | L | M | N | S | O | P |
| <i>Teth</i> | <i>Jod</i> | <i>Kaph</i> | <i>Lamech</i> | <i>Mem</i> | <i>Nun</i> | <i>Samech</i> | <i>Ayin</i> ^(guttural) | <i>Peh</i> |
| | י | כ | ל | מ | נ | ס | ע | פ |
| 9 | 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 |
| Theta | Iota | Kappa | Lambda | Mu | Nu | Xi | Omikron | Pi |
| θ | ι | κ | λ | μ | ν | ξ | ο | π |

Note: The letters of the second or decimal series are often used as digits in *Gematria*, as *Jod* for 1 or *Samech* for 6.

Here occurs the break to which we have alluded, and the subsequent letters of both Greek and Hebrew alphabets possess different and conflicting numerical values. We must therefore assume that one follows the hieratic prototype and that the other does not. We find a significant circumstance in the Hebrew determination to limit their phonetic signs to twenty-two, in order that with the ten digits they should constitute the sacred number 32, א ל א ("Ala" - *Allah*, number and Semitic name of the manifested *Logos*, lost to the modern Hebrew but preserved by the Mohammedan) which is completed by their *dekad* or *Tetragrammaton*. From here on we are compelled to exhibit the Greek and Hebrew phonetic numerals eparely.

| <i>HEBREW</i> | | | | | | |
|--------------------------------------|------------------|--------------|---------------------|----------------|---------------------|------------------|
| Tz | Q | R | Sh | T | K | M |
| <i>Tzaddi</i> | <i>Qoph</i> | <i>Resh</i> | <i>Shin</i> | <i>Tau</i> | <i>Final Kaph</i> | <i>Final Mem</i> |
| צ | ק | ר | ש | ת | ך | ם |
| 90 | 100 | 200 | 300 | 400 | 500 | 600 |
| | | | | | | |
| N | P | | Tz | | M | |
| <i>Final Nun</i> | <i>Final Peh</i> | | <i>Final Tzaddi</i> | | <i>Dotted Aleph</i> | |
| ן | פ | | ץ | | ם | |
| 700 | 800 | | 900 | | 1000 | |
| | | | | | | |
| <i>GREEK (and probably Egyptian)</i> | | | | | | |
| Q | R | S | T | U | Ph | |
| <i>Kappa</i> | <i>Rho</i> | <i>Sigma</i> | <i>Tau</i> | <i>Upsilon</i> | <i>Phi</i> | |
| κ | ρ | Σ | Τ | Υ | Φ | |
| 90 | 100 | 200 | 300 | 400 | 500 | |
| η | ρ | σ or ς | τ | υ | φ | |
| | | | | | | |
| X | Ps | W | Sanpi | | Alpha dashed | |
| <i>Chi</i> | <i>Psi</i> | <i>Omega</i> | | | | |
| Χ | Ψ | Ω | | | | |
| 600 | 700 | 800 | 900 | | 1000 | |
| χ | ψ | ω | ξ | | α | |

Acquainted, as we are, with the exquisite subtlety of the Oriental imagination, and the delicacy with which each shade of meaning and hint of correlation was regarded by the readers of sacred scriptures in the original tongues of the East, we can only be shocked and disappointed at the brutal mutilation which they have received at the hands of bigoted sectarian translators. Most of the scriptural translation which has been done into the languages of the western world has been accomplished with but one object in view, that of driving home and fortifying a preconceived sectarian bias or dogmatic theology.

The fine gossamer web of palpable evidence of Divine inspiration, spun through the parables and allegories of the Hebrew scriptures, have been torn to shreds by the clumsy mishandling of zealots, and, naturally the most fragile of all, the finely metaphysical hints and helps to occult perceptions supplied by Cabalistic spellings and numerations have been the first to suffer.

The existing differences between the Cabalistic values of Hebrew and Greek letters began to be long before the dawn of our own era. They probably belong to the

effort to bring the Hebrew scriptures into conformity with the Mysteries of Egypt and Assyria.

It will be remarked that "H," the *Heh* of the Hebrew, is a strongly aspirated "H," while in Greek it is much closer to our "E." In Hebrew it would be followed by a vowel "E." In Greek it serves independently as an initial. The Hebrew *Cheth*, (ח) is the equivalent given of the Greek *Eta*, but in the absence of any other character, unless it be *Kaph*, which has its own clearly indicated place, *Cheth* is really the phonetic equivalent of the Greek *Chi*, having the same sound as "Ch" in the German words *Ich* or *Doch*. Therefore a word requiring "X" in Greek would have to be spelled with a *Cheth*, ח, in Hebrew, and must have been so at one time. *Samech* in Hebrew is equivalent to our "S" as to sound, but it is made equivalent to the Greek *Xi*, ξ (X, Ks) while the sign X is allotted to *Chi*. The English "S" is represented as to sound by the Greek Sigma σ, but in the transition from Greek to Hebrew the latter letter becomes *Shin* ש, the sound of which is "Sh" as in "Shame" or "Shield." The Greek alphabet embodies its vowel signs, the Hebrew alphabet does not. The Greeks dropped their *Vau* or *Episemon*, replacing it by the softer *Phi* φ, equivalent to the English "F," but later needing the "U" sound as a vowel re-introduced the character which represented it in the form of *Upsilon*, also at the tail end of their alphabet. The ancient Hebrews frequently expressed "O" by *Vau* (ו) and *Samech* by a *Shin* (ש)

Thus, while we shall still have to grope our way back to the light as it existed at the beginning, we perceive that the *sound* of the letters is often a safer guide to their original position than their arbitrary location in later alphabetical systems.

We are also inclined to the opinion that for purposes of mystification, certain cabalistic words were publicly spelled with wrong letters and privately with the right ones.

The change of a single letter would throw a word constructed through *Gematria* completely out of gear, and make it useless. The Hebrew, to this day, makes a merit of saying *Adonai* or *Shaddai* with his lips, with J H V H before his eyes - the last vestige of a once far-reaching system of occult mystification.

We perceive also the employment of the vowels in their septenary or planetary sense in *Gematria*, which was particularly possible to the Jew.

For instance, where the first seven numbers in ordinary reckonings would run A, B, G, D, H, V, Z, for them, in *Gematria*, might be substituted Y, W, U, O, I, E, A, or any selection as required. The numerical value of the letters being in inverse order.

The Hebrew always avoided writing the number fifteen as 10-5, because it would have been the name of God JH, so they selected instead 6 and 9, ThV which conveyed no esoteric meaning.

Aside from the interpolation of vowels at their own arbitrary values 1 to 7, the Cabalists also employed letters belonging to the tens and hundreds to express units by cutting off all but the digit. Thus in the elaboration of the word ALHIM (Elohim) as an anagram of the *Pi* proportion, *Mem* or 40 does duty as 4 and *Jod* or 10 as 1.

Beyond and supplementary to all the foregoing we find the Jew, wherever he has

occupied that peculiar relation of being incorporated in, but not of, another nation, constructing a jargon of his own having a majority of non-Hebrew words and a smaller vocabulary of traditional Jewish terms, inextricably mixed and all written alike in Hebrew characters.

We have this feature before us, today, in the curious dialect, half-Slav, half-German, written with the Jewish alphabet and termed *Jeudisch* or "*Yiddish*," and are assured that at the best the whole Hebrew tongue is but an accretion of Chaldaic, Babylonian, Coptic, Aramaic and various other Syrian dialects gathered in the wanderings of the Hebrew people.

We are assured that there is a far wider gulf between the earliest known Hebrew texts and modern Hebrew than between Anglo-Saxon and modern English. Yet the Jew has ever written his borrowed words in the sacred characters of Israel, and according to orthographies setting at defiance all the traditions of the original languages from which these words were derived. From such a confusion, brought about by the writing of Alexandrian Greek in Hebrew characters, arose many of the obscurations which have entailed the loss for centuries of the thread of the Kabbalistic numerical philosophy which indubitably passed from the elder dispensation to the new.

DUAL PRINCIPLE

We shall fail to grasp the spirit of the ancient philosophies unless we realize the extent to which entered into them that subtle element of differentiation known as the "DUAL PRINCIPLE."

The bearing of this particular philosophical speculation upon the religious thought of the ancient world was all embracing.

It is, whether boldly proclaimed, reserved as an inner mystery or only to be discerned through symbolisms which have ceased to be understood by humanity in general, the underlying principle of all religious past and present.

We could not exhaust the examples of its influence upon the human mind, in many ponderous volumes, but that is scarcely our task. We must be contented to show that the symbolisms of the "Dual Principle" all had their origin in the Soli-Lunar geometry and mathematics of the ancient Magi, and in view of this identity of origin we must also expect to discover identities of conception.

Much has already been said concerning the curious natural properties of numbers aside from any attempt of thinking man to employ their stupendous forces in the service of his own ambitions and requirements. Place if you will the primitive human creature in perspective, and ask what he would have accomplished had the faculty of computation not been included among the gifts of the all-wise Creator.

As we have already noted, the number "32" was associated by the Hebrew Cabbalist with the Logos as the sum of the 22 letters of the Semitic alphabet and ten numerical digits.

Our debt to the philosophers of Greece for the preservation of the true spirit of the ancient wisdom, is boundless. But for them it might even now be locked in the bosom of the Sphinx or buried under the dust of what once was Babylon.

It has been appreciated how Greek fidelity to the original pattern rescued *Gematria* from obliteration through racial distortions of the alphabet.

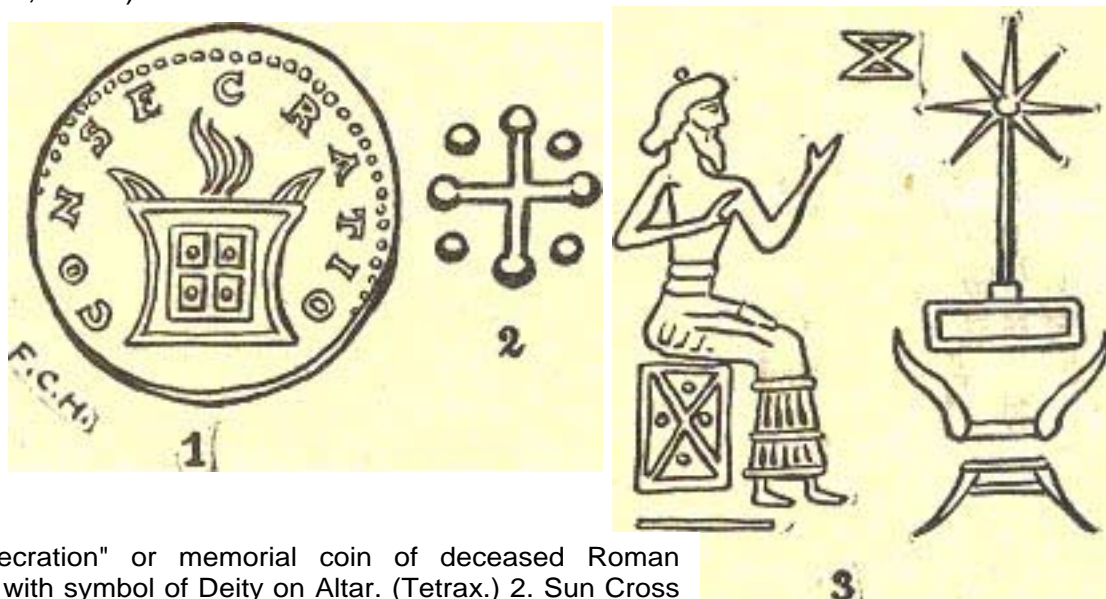
To Greek philosophers also we are indebted for the preservation of the rudiments of a system which in calling world-wide, we consciously intend to so mean in the modern sense, although at a period of the past so remote that no echo from it reaches us, beyond the mute evidences of what it knew and believed, which we are enabled to secure from cave and tumulus.

Many most interesting and should-be instructive symbols are sent a-begging unrecognized because a more mysterious explanation of them is sought than the simple one which lies before us—that they belong to the infancy of our own familiar decimal system, while the facility which the latter afforded for far-reaching astronomical, geometrical, mathematical and architectural calculations, was a tremendous secret locked deep in the breasts of a mystery-serving Magian priesthood.

Wherever and whenever we discover the symbol of the Cross, especially with a pellet in each angle or the quadrate square given a distinction demanding explanation, we may be sure that the underlying allusion is to the addition of the first four digits $1+2+3+4=10$, immortalized in the Pythagorean TETRAX.

If the philosophy of the sage of Crotona be that of the Decimal system, then those Oriental symbolism which equally represent it are confirmatory of the long established contention that the philosophies of the West were carried thither from Eastern sources.

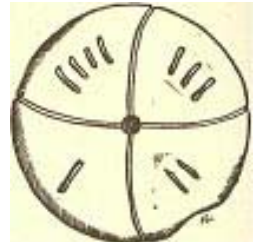
In extolling the virtues of this remarkable number we cannot do better than quote the language of Dr. W. Wynn Westcott, of London, in his most useful reference work on numbers. (*"Numbers, Their Occult Powers and Mystic Virtues,"* London, Theosoph. Pub. Co., 1911.)



1. "Consecration" or memorial coin of deceased Roman Emperor with symbol of Deity on Altar. (Tetrax.) 2. Sun Cross from Coin of the Ancient Gauls. (Tetrax). 3. Babylonian Priest adoring the Sun-Cross seated on Symbol of "Tetrax." From cylinder seal in Author's possession.

"The Dekad, number Ten or *Panteleia*, which means "All complete" or "Fully Accomplished" is the grand summit of numbers which, once reached, cannot be passed. To increase the sum we must retrograde to the monad. The Pythagoreans were entranced with its virtues and called it "Deity," "Heaven," "Eternity" and the "Sun."

The sign for "ten" is X among the Romans and is still + among the Chinese and Japanese. The same symbol is also exhibited in countless ways among the Mound Builders and other early inhabitants of the American continent. "Heaven" we know to be but a development of the expression of Deity like the *Tien* of the Chinese, which stands for both. In ancient times, when the conception of Deity was that of an all pervading Spirit to which the soul reunited, its earthly pilgrimage o'er, there was no confusion in this, but when the Supreme Being became so anthropomorphized that He must needs be regarded as an individual presiding over a locality into which deserving souls were admitted to companionship, then "Heaven" became a 'place' instead of a state of being, so that the modern conception has no connection with the ancient rendering. As 'Eternity' the analogy is most clear. We know not how old the present accepted symbols for the digits 2 to 9 inclusive may be, but we know that the line (diameter) and circle, as representing the 'one' and the 'cipher' or 'nought,' are of immeasurable antiquity.



Red Sandstone "discoidal" from Connecticut Indian Mound, the significance of which is more than apparent. (From Author's Col.)

They are the opposite poles and supreme symbols of the 'DUAL PRINCIPLE.' To be comprehended in this sense they must be viewed together with the other eight digits in the form of a circle so that the 'nought' precedes the 'one' (See *Cross of the Magi*,



The Chinese Character "Fou" meaning "Gifts of Heaven." (Vulg. "Good Fortune.")

pages 28-29) and follows the 'nine.' Metaphysically these are not two but one symbol. The nought is the potentiality, the unmanifested principle of being, the 'one' the *monad* or first manifestation of being. Together as Ten '10' they represent the complete Deity, both unmanifested and manifested. Therefor the '10' as '1' ushers in the sequence of manifestations which the ancient philosophies found symbolized in numbers and as 0 terminated them that they might recommence in the subsequent *dekad* and its followers in turn.

Theosophists will see in this association of *the dekad* with Eternity a luminous reference to the in and out-breathings of the Unknowable or 'Days and Nights of Brahma.' The 'one' and 'nought' are the *lingam* and *yonis* of so-called phallic-worship, which associates these numerical symbols with the creative function and they are respectively *the mouth and tail of the Serpent of Eternity* which figures in the mythologies and symbologies of every people the world over. How there came to be other numerical serpents will be explained as we proceed.

Line and Circle representing geometrically the creative power and mathematically Eternity, are the earliest symbols placed in the hands of the Supreme God throughout the sphere of Magian influence. In China they are associated with other important symbols in the construction of the character "*Fou*."

The meanings of individual numbers according to the exoteric teachings of both the Pythagorean and Cabalistic philosophers are open to all. The work of Dr. Wynn Westcott which we have just quoted is one of the most useful, available and freest from error we are acquainted with.

Pythagorean philosophy is largely a science of contrasts in nature and thought based upon the assumption that every affirmative proposition is counter-balanced by a negative one of equal force and weight and *vice versa*, as necessary to the perfect equilibrium of the universe.

The Pythagorean assumptions of opposites which constitute the so called *Dual Principle* were enumerated as follows: "The unlimited and limited; the finite and infinite; the one and the many; Light and Darkness; Good and Evil; motion and rest; Male and Female; straight and crooked (or curved); odd and even; square and oblong; right and left.

But little study over the foregoing theses will enable the enquirer to see the manifold possibilities of symbolism involved in the correlations of these abstract notions by which one may be shown as representing another by inference or analogy.

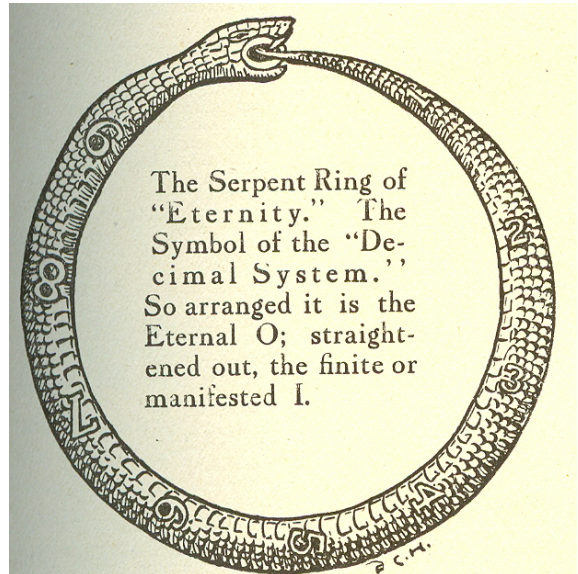
Setting this list in parallel lines

A. MALE

UNLIMITED
 INFINITE
 ONE
 LIGHT (Day and Night)
 GOOD
 REST
 MASCULINE
 STRAIGHT
 ODD (Numerically)
 OBLONG
 RIGHT

B. FEMALE

LIMITED
 FINITE
 MANY
 DARKNESS
 EVIL
 MOTION
 FEMININE
 CROOKED
 EVEN
 SQUARE
 LEFT



while the foregoing classification may be and has been subjected to criticism and to exceptions, in detail it is in the main what the Pythagoreans intended it to be from their standpoint and it is both pure Zoroastrism and in perfect accordance with the philosophy of the Book of Genesis. Ormuzd and Arhiman, God and Satan, are here typified if you will.

A as a general classification is a synthesis of the attributes of 'Spirit,' and B. their material antitheses.

The dogmas of the world are but speculations upon their relative phases, coincidences or conflicts as specific cases may have appealed to various judgments at divers times and places.

Each item partakes in a measure of the nature of its fellows, so that the way is henceforth more or less clear to exhibit how with such a catalogue of opposites to draw upon and the possibility of constituting the exact sciences of number and proportion the determining factors to an interrogation of the Divine Will, that mankind arrived at tenets to which it has clung with a constancy born, or the perfect correspondence of its deductions with the innermost longings of the human soul.

(To be Continued.)

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

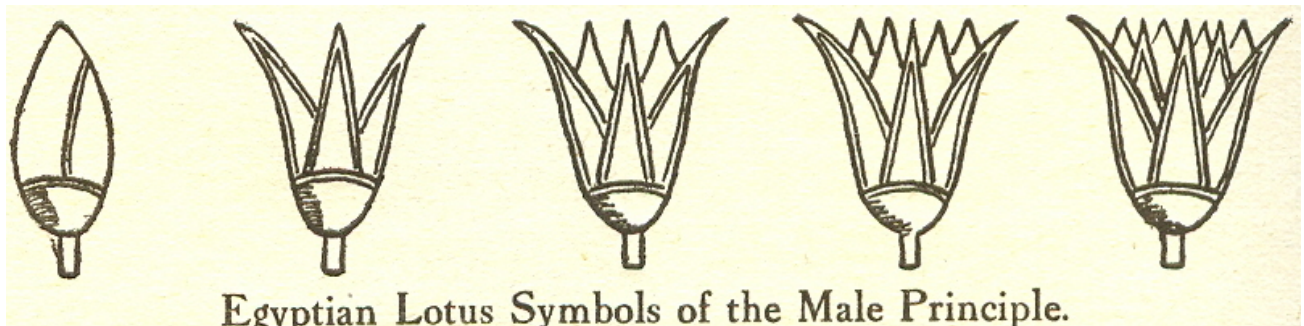
(Copyright 1913, by the Author.)

The American Freemason, Vol. IV, No. 9, July, 1913

If we marshal our ten digits as we have our opposing natural principles we are confronted with the following array:

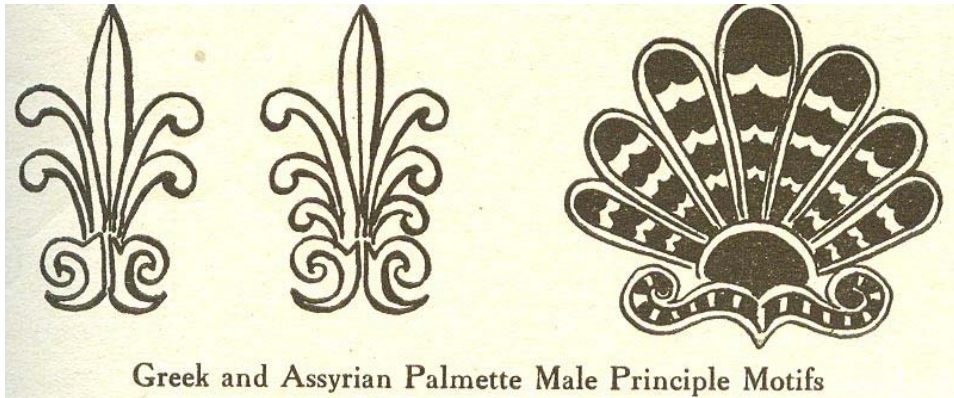
| MALE | FEMALE |
|------|--------|
| 1 | 0 |
| 3 | 2 |
| 5 | 4 |
| 7 | 6 |
| 9 | 8 |

The left hand series of odd digits represent the MALE principle with the *lingam* (1) at the top and the right hand series the FEMALE principle headed by the *Yoni*. (0) It may be stated right here that another of the chief causes of the loss of the thread of the ancient numerical philosophy has been the erroneous grouping of the digits from 'one' to 'ten' instead of from 'nought' to 'nine.' The 'male' series received its significance as such because of the indivisibility of odd numbers into even quantities and the 'female' series from the opposite quality. The digits also stand alone because all other numbers however great, are reducible to them, as $1912 = 1 + 9 + 1 + 2 = 13 = 1 + 3 = 4$.



Abstract consideration of the five male digits, either collectively or individually, avails nothing until we associate them with the geometrical philosophy of the Magi, when their symbolisms become as clear as the noonday sky.

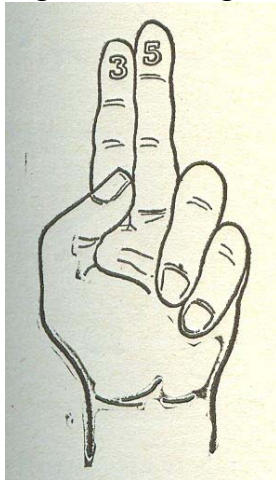
The fad has not, to our knowledge, been proclaimed but the lotus and palmette motifs in the Art of all times, peoples and places have reference to these numbers and their potentialities.



Greek and Assyrian Palmette Male Principle Motifs

The sum of the 'male' digits is equal to $9+16=25$ so that they stand to the elements of the Forty Seventh Problem as Creator or Demi-Urgos toward the mechanism of creation. Multiplied by the Tetrax (4,) they represent the successive rows of squares employed in building up the *Celestial Square* (*Cross of the Magi*, page 32) $4 \times 1=4, 4 \times 3=12, 4 \times 5=20, 4 \times 7=28, 4 \times 9=36$, the sum total of which is 4×25 or 100. Square base of 16 and circle radius of 9 are the elements of the squared circle of equal area.

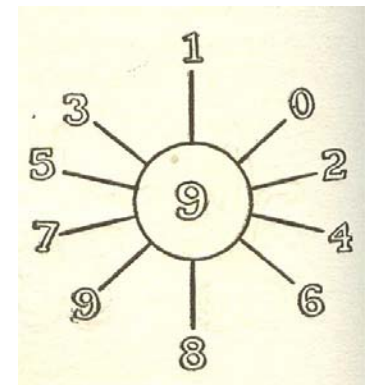
The system applied to the human hands by the ancients allotted the 'male' digits to the right hand and the 'female' digits to the left so that the raised index:



and second finger of the right hand employed in blessing represent the creative power of *Osiris* (3) and *Horus*, (5) divine father and son the sum of which is eight, the numbers 1 to 8 adding to 36 the Solar number, ($4 \times 9 : 36, 3+6 : 9$.) The ceremonial finger on the left hand corresponds to the number of the Virgin (6) and is hence the marriage ring finger. (Days of the year 3-6-5.) The clasping of the hands in prayer brings the thumbs uppermost in the form of a Cross.

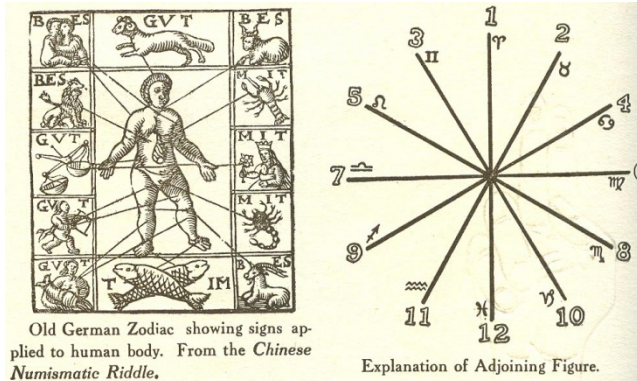
We can now understand why the numbers from 'nought' to 'nine' received their credit as representative of the immediate creative power, and 'ten' as that of the living solarfire in the midst of which He manifested.

It is a property of numbers that any series of numbers from one onwards may be evenly divided by multiplying the sum of the first and last numbers by half the number of parts involved. For instance $1-28; 28+1=29 \times 14=256$. So the addition of one to nine is $1-9=10 \times 4.5 = 45$ the further sum of which is $4+5=9$. The manifestation of the Creator (9) through the Solar Fire (10) can be best demonstrated by the accompanying diagram.



The allegory of the Solar Adam and the plucking of Eve (הַ אֵת הַ) the Female principle, from his *left* side, may be readily appreciated from this arrangement. Lest the analogy be deemed far-fetched we may show that the application of the twelve signs of Zodiac to the

members of the human body according to a system which has descended to us from prior to the dawn of history, was on precisely the same principles.

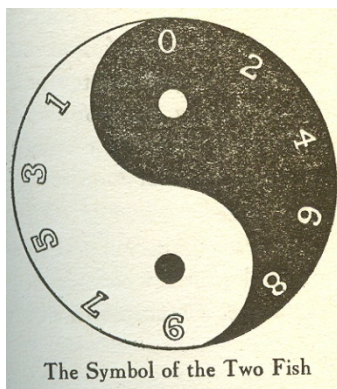


It will be observed that the 'male principle' numbers are carried down the right side of the body and the 'female principle' even numbers down the left side, distributing the signs of the Zodiac in their correct ancient order from *Aries* to *Pisces* as their numbers happen to fall. It will be noticed that the power of the Zodiac is $13 \times 6 = 78$, but thirteen in ancient times was a number of favorable, not unlucky (see "*Achad*") angury, representing 1 surrounded by 12, the 'one' in question being the 'Jod' or Solar fire, and equal by extension to 10. Seventy-eight is also the number of the Ineffable name three times repeated. (26×3)

The Creative power of the number *nine* was made much of in Pythagorean philosophies, and has not been lost sight of in later days.

As Dr. Westcott says: "9 when multiplied by any number always reproduces itself, because no matter what it may be the digits of the sum will always be found reducible to 9. Thus $9 \times 2 = 18 : 8 + 1 = 9$ and so on to infinity. The digits multiplied by 9 "09, 18, 27, 36, 45, 54, 63, 72, 81, 90" will be found to read the same in either direction, and so we might continue to enumerate countless curious properties of this wonderful number."

We should after consideration of the foregoing be in a better position to comprehend the Oriental symbolism of the 'Dual Principle' as exemplified by the *Yan* and *Yin* figure of the Chinese, farther west known as *Yama* and *Yima*, and found in precisely the same form in the Codexes of the ancient Mexicans. We



have already described the evolution of this figure from the circle-squaring formula and we will show why the letter *Jod* received its characteristic double curve as a symbol of 'ten' from the standpoint of the 'Dual Principle', just as the Cross became equivalent to 'ten' from the philosophy of the Tetrax. The two figures exhibited, *Yan* being the light one, the Sun, Male principle and everything else associated with the system, and *Yin* the darker half, the Female principle. Wherever we encounter throughout Oriental imagery, two serpents, two dragons, a human couple and often two fish (the latter chiefly) the 'Dual Principle' is what is intended. The arbitrary sign for

Zodiacal Crab, ☊, which itself symbolizes 'generation,' is apparently derived from this sign.

It is also singular that the three Zodiacal signs relating to the 'Dual Principle' - Gemini, Cancer and Pisces-are respectively 3, 4 and 12.

The "Dual Principle" symbol in question has been for ages a popular amulet among all the Mongolian peoples and constituted until recently the national device of the 'hermit kingdom' of Corea. It is generally shown surrounded by the *Pa Koa*, or eight diagrams of FO-HI, and like the Swastika is a graphic suggestion of rotary motion, involving the mingling of two diverse elements. Chinese theology contains a creation story paralleling the first chapter of Genesis, where "In the beginning were two principles- *Li*, force, and *Ki*, matter, or Fire and Water respectively. The earth was created from the sediment of the waters. The eternal fire is the soul of *Ki*, and as such is called *Yan*, or light, and is also the sun or male principle in nature.

Water, by which is not understood the element but the troubled, slimy liquid mass of primaeval matter sediment, is *Yin* or Darkness and is the female principle. *Yan* and *Yin* are the finer and grosser *Ki* respectively. Originally they were the same as *Li* and *Ki*. Thus from the original trinity of creation, fire, water and earth developed the five of later theology. *Li* is the fixed vault of Heaven which is of crystal, *Ki* chaotic matter, the Earth is the son of both. Then said the Chinese, *Yan* and *Yin* became the equal of *Li* and *Ki*.

Yin was the primaeval darkness which brooded over chaos until the latter gave birth to Light. This is *Tien* or Heaven, which is both father and son, as it is at once the Son and the superior of Darkness. This anomaly proceeding from the mixing of *Yan* and *Yin* with *Li* and *Ki*, many of the Chinese philosophers attempt to explain with indifferent success, but the whole theory, far from being ridiculous, will be recognized by students as embodying the elements of divine mystery which Holy Writ handles in another manner.

The Chinese recognize writing as materialized spirit, and therefore a part of *Li*, which invests it with a sacred character and so it is a sin to defile or destroy written or printed paper, which is collected by officials and publicly cremated in a special temple in every Chinese city to this day.

Now, without delving deeper into this interesting subject, which is one of the great "occult wisdoms" of the East, we will say that the so-called Corean symbol represents graphically the eternal matter of *Yan* and *Yin*, the former being the light part and the latter the dark. It will be noted that this figure possesses one of the characteristics of the Swastika, inasmuch as that the eye in following it must continue to revolve in one direction, giving an artificial sense of motion, which is intentional.

Thus we have in this curiously divided circle, the notions of "Creation," fecundity, the revolution of night and day, the struggle between good and evil, Heaven and Hell, in fact the whole cycle of seemingly opposing forces, the conflict between which engenders Life and Being, as sparks fly from the shock of

flint and steel. There seem to be many medallic combinations of *Yan* and *Yin* with the Swastika, and also quadruple and multiple *Yans* and *Yins*, which would indicate *Li* and *Ki* (or the elements in ebullition) as well. While the Corean has adopted it as his national "arms" (as the Chrysanthemum in Japan) the *Yan* and *Yin* symbol is common property of the whole Chinese race, and the medal on which it is depicted represents in miniature, especially when surrounded by the whole or part of the *Pa Koa*, the stupendously impressed moment which is so beautifully described in the "Book of Books."

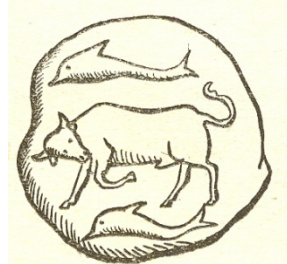
"The earth was without form and void
And the darkness was upon the face of the deep,
And the Spirit of God moved upon the face of the waters,
And God said: "Let there be light."

As all religions not nourished by education and high aspiration degenerate into mere superstitions, it is probable that the Chinese or Corean coolie with one of these so-called "amulets" hung around his neck would merely regard it as a "good luck" charm or a symbol of the Sun and Shadow; the word "Yan" having come to colloquially signify the Sun, but the deeper meaning is there, and it may be remarked that we of the Western world have no such sublime symbolic rendering of this particular mystery, which is the property of all humanity, expressed in one way or another.

Theosophical speculation is aroused by the fact which can be found graphically illustrated in color in Volume XVI of Meyer's *Conversations Lexicon* (the German Encyclopaedia, page 78,) the effect of polarized light on sections of various quartz cry stals is to exhibit, chromatically, the Swastika, the Cross, the *Yan* and *Yin* figure and a formation of all three, showing that the world's most ancient historical symbols are present in nature as well as art.

The very interesting symbolisms which we have just passed in review cede in no point of interest or antiquity to the association throughout the Orient of the "Dual Principle with the Cross."

Anciently, of course, this Cross was the Solar emblem of the Magi, its numerical value of 25, like that of the human hand, associating it with the Horus principle of the square on the hypotheneuse, of which the number 5 in the centre is a still more significant symbol, the number of rays or plumes decorating the head of Horus, Bes or Ptah of the Egyptian pantheon being always five, while those of the Supreme god are invariably three.



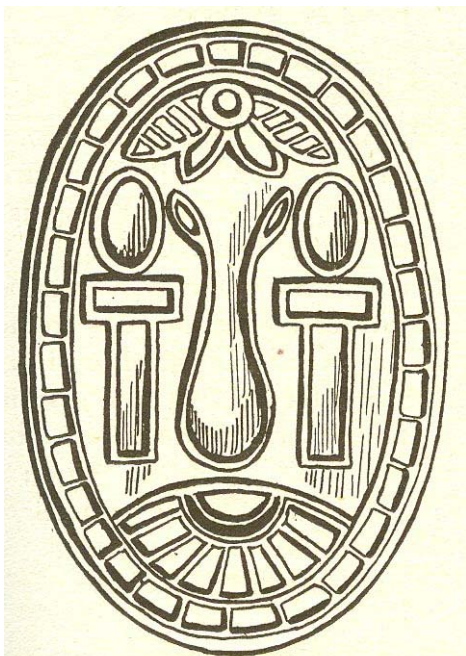
Ancient Greek coin representing *Pisces* and *Taurus* or "Heaven" and "Earth," signs synonomous with the two columns. (Authors Collection)

That the pillars at the right and left of the entrance to the Lodge symbolize the "Dual Principle" is apparent from their super-imposed celestial and terrestrial globes. The first mentioned is ruled by the Zodiacal sign of *Pisces*, which betokens the action of spirit upon chaotic matter in the cosmo-genesis of space - the creation of new worlds constantly going on in the infinite depths of the firmament.

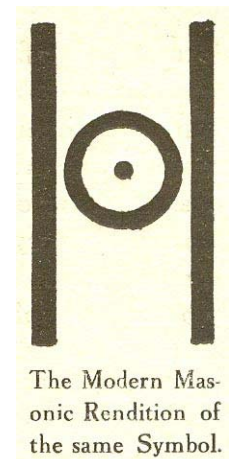
The left hand Pillar is, on the contrary, ruled by *Taurus*, the Bull, the Mithraic symbol of Sarth completed by the divine

Power. The names of these pillars conceal their true designations of **J** (*aveh*) and **B** (*inah*) afterwards modified into 'Jove' and 'Venus,' the Male and Female principles respectively of the original Androgynous god conception. They are the Pillars of Hercules – *i.e.*, *Melkarth*, the Sun god of Tyre, whose cult was carried by the Phoenicians to Spain and Northern Africa. The name, in fact, of the great Carthaginian, Hamilcar, founder of Barcelona, was *Ha-Melkarth* or 'Great is Hercules,' while his son, known to us as Hannibal, was *Anu-Bal* or $57 + 33 = 90$ represents not only the name of Father and Son in the great Babylonian-Assyrian-Phoenician Trinity, but three numbers of the highest Masonic importance, which those qualified to do so will quickly recognize. In the zodiacal arrangement of the *twelve* primitive gods and goddesses of Olympus, Minerva the divine Wisdom, represented by *Aries*, enters the world *between Pisces* and *Taurus*, completing a Trinity of which we have ample tradition, but to which the key has hitherto been lacking.

We also find a most curious and significant analogy between the two globe topped pillars and the Egyptian custom of placing an *Ankh* Cross on either side of the symbol of *Ra* on so many gems, seals, amulets, scarabs, etc. We find these *Ankhs* developed into unmistakable Masonic pillars on the engraved gem of the Curium Treasure (No. 16. Plate V) shown by General Di Cesnola in his work upon his discoveries In Cyprus.



Cyriote Gem from the Cesnola Collection showing the Sun-god *Ra* viewed through the two pillars. B. C. 1500.



These "Ankhs," as they are described in the book, stand on either side beneath a winged Solar disc, from which depends what is called a phallic symbol. However this may be, we exhibit the figure and leave our Brother 'Craftsman to be his own judge.

(To be Continued)

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ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. IV, No. 11, September, 1913

THE MYSTERY OF THE INEFFABLE NAME*



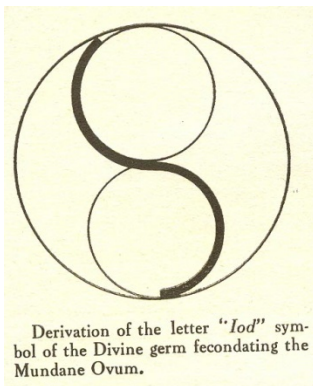
E HAVE already quoted the cabalistic association of the Hebrew triglyph, *Iod-Vau-He* (יהו), with the three sides of the Pythagorean triangle of 3-4-5 proportion, and have noted the most subtle known explanation of its presence there - one probably participated by the Hermetic philosophy.

The truth is, however, far deeper and more closely associated with the fundamental principles of Creation than would be the mere esoteric veiling of androgynous divinity.

It is known, and has been noted, that the Hebrew alphabet is entirely composed of variations upon the letter *Jod*. That *Jod* (י), the "ten," or sum of all things, forms a part of each and every-one of the twenty-two characters employed.

These letters were purposely restricted to twenty-two in order that, with the *dekad* or ten digits, they might constitute the sacred number 32; that of the manifested *Logos* or "Word" which would thus be the sum total of all expressions, whether of mind or matter, in other terms א ל א, 1-30-1, A-L-A, the *Allah* of the Mohammedan.⁺

It has seemingly escaped modern notice that the *He* (ה) is composed, of a *Jod* and a *Vau* united so that the sum of the strokes in the two *Hes* of ה י ה י taken separately is precisely THIRTY-TWO (י י י י) or 10-6+10-6 which is a double Tetragrammaton and therefore two equilateral triangles, each expressing the square of "four."



Derivation of the letter "Iod" symbol of the Divine germ fecondating the Mundane Ovum.

The *Jod* principle is that of pyramid flame descending, and the *Vau* being a *Jod* prolonged.

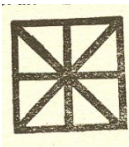
The *Jod* itself is of curious but perfectly explicable derivation. The first *division of a circle by circles*, is the

* For a perfect understanding of these demonstrations we recommend constant reference to the Numerical Alphabetical Tables already given

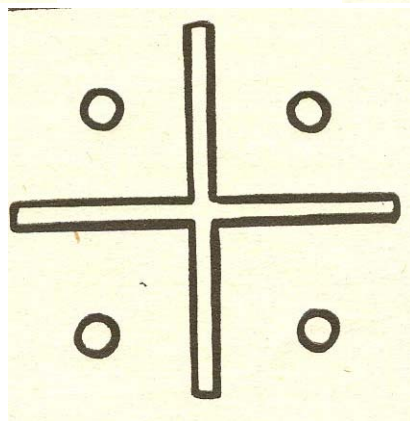
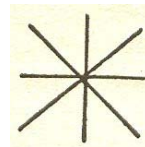
⁺ The sound of ל (lamed, L) taken alone, representing EL. (ל, 36, ILU.)

partition of a given circle into four unlike but demonstrably equal areas by two smaller circles each half the diameter of the greater. The resultant figure is one of two intersecting curved line like the figure "8." As this is a symbol of four equal parts it constitutes a TETRAX of which the flame like curve like an incomplete "S" becomes the symbol for 10 as + or X does for the *Tetrax* produced on the square. The geometrical verity being that a circle of half the diameter of a greater embraces one quarter the area and so on in mathematical progression. This *Jod* symbol is prehistoric and universal, being even found in America as well as Japan and is, according to the ancient Magian philosophy, the divine flame which kindled the fire-mist of Creation - in fact being the primordial divine manifestation and the symbol of that of which "The Lord our God is a living fire" is the direct assertion. We shall in many ways have to keep continually in view the ancient correlation which made the letter *Jod* (י), the flame of fire, the number ten, the pyramidal Tetragrammaton and consequently the *Jod Vau* (י ו) or $10+6=16$, the square *Tetrax* $1+2+3+4=10$ and following upon that

the symbol



abbreviated to



and which latter are the symbols of the great Solar fire, synonymous and interchangeable. The philosophical crux of the whole system is the identification of the supreme intelligence located in the Solar fire and manifested in terrestrial fire as the *Demi-urge* or Creative "Logos." It is only by bearing this last general principle in mind that we are able to get on every side of the methods adopted by the ancients to render their religious philosophies inexplicably esoteric to all but their sacerdotal elect, methods which eventually brought about their total loss to mankind. The fact that this loss was foreseen and foreshadowed, is made manifest in the charmingly related legend of the "Stone of Foundation" embodied by Dr. Charles H. Vail in his "Ancient Mysteries and Modern Masonry." Says Dr. Vail:

"The Masonic legends of the Stone of Foundation - probably more legends are connected with this stone than with any other Masonic symbol - are like nearly all that are of Jewish origin derived from the Talmud and owe their origin to the

imaginative genius of Jewish writers."

"The Talmudic legends tell us that Enoch built a subterranean temple on Mount Moriah, consisting of nine vaults situated beneath each other and communicating by apertures left in each vault. In the lowest arch, he deposited a *cubical* stone, called afterwards the "Stone of Foundation" on which had been inscribed the ineffable name of God.

"He then made a door of stone with a ring in it and placed it over the opening of the uppermost arch and covered it so that it could not be seen.

"In the destruction of the world by the deluge all trace of the subterranean temple was lost, but when David was digging for the foundation of the Temple he discovered in the lowest depths of the excavations, a certain stone on which the name of God was inscribed. This stone he removed and deposited in the Holy of Holies."

"The symbolism and worship of stones in ancient times was almost universal."

"The Thebans worshipped *Bacchus* under the form of a square stone. (Bacchus - the Indian *Dionysius*, was originally the Solar Logos.) The Druids worshipped their gods by cubical stones, and we also find that the early American races worshipped square stones."

"These mystical stones were all symbolic and the legends connected with them allegories. The Masonic stone and legend are no exceptions; *The stone of Foundation is but a symbol of the Deity.*"

The last sentence which we have just quoted from Dr. Vail's work could not have been better chosen to express the utter loss to our day of the ancient Magian wisdom.

It shall be our agreeable task to once more offer the "Foundation Stone" with its beautiful lesson to the world from which it has been hidden again many centuries, through a deluge of human intolerance and religious oppression, rather than through one of literal water.

THE STONE OF FOUNDATION

The "Stone of Foundation" *is the Cube itself* and the ineffable name of its maker is inscribed upon it by the finger of Him who laid the foundations of the World.

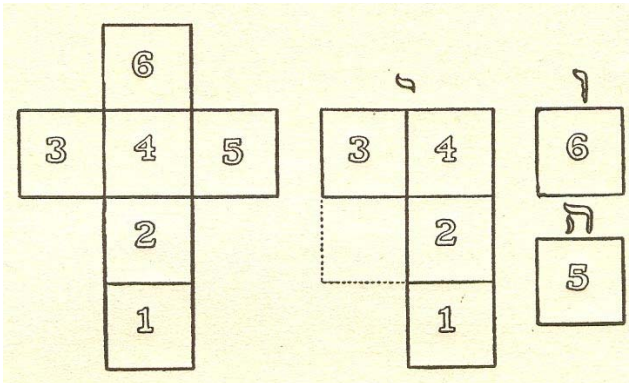
The *six sides* of the Cube constitute one of the great geometrical facts. Its twelve edges constitute another. But it is mainly with its sides that we have to do.

Mr. Claude Bragdon has just published an exquisite little essay on "Man - the Square" founded on the twenty-first verse of the sixteenth chapter of the Book of Revelation, in which the inspired writer says: "And the city (the New Jerusalem) lieth four square, and the length is as large as the breadth. The length and the breadth and the height of it are equal." Again Mr. Bragdon quotes the well

known sentence from Kepler's *Mysterium Cosmographicum*, in which the latter says: "Artful Nature has given to the most perfect animal the same six limits as the cube has, most perfectly marked-Man himself is, as it were, a Cube."

We need not follow Mr. Bragdon in the beautiful imagery with which he clothes these near approaches to the *arcana*, for like others he has perceived it spiritually without divining its material presence.

In our "*Cross of the Magi*" we called attention to the hitherto unsuspected capacity of numbers to perform mathematical evolutions on geometrical lines which tended to split given sums, so added, into unequal parts which multiplied together supplied cosmogonic quantities as results.



Turning again to our *Jod*, *Vau*, *He*, we note that *Jod* (י) equals 10, *Vau* (ו) 6 and *He* (ה) 5, a total of 21, and that such is precisely the total of the sides of the Cube $1 + 2 + 3 + 4 + 5 + 6 = 21$, in other terms the *Tetrax* (1-2-3-4) plus "five" and "six" or the *Tetragrammaton* (10-6) plus "five." Now the cube unfolded - which is such a favorite ground of

metaphysical speculation - constitutes a Cross of six squares which not only dissects quite naturally into י ו ה but aligns 3-4-5 as a supplementary consideration. In one sense and 'Thirteen' the dimensions of the Great Pyramid Triangle $4 + 5 + 4$ ($8 + 10 + 8$ vertically).

We have still another arrangement of the same figures to make, which a later demonstration will prove to be the reverse of an accidental coincidence

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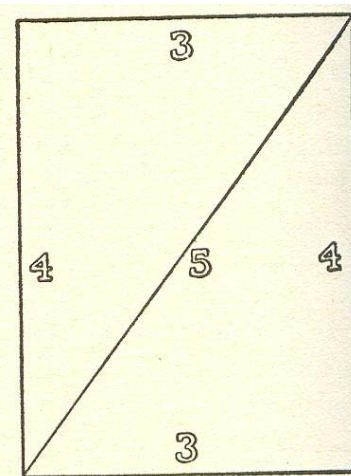
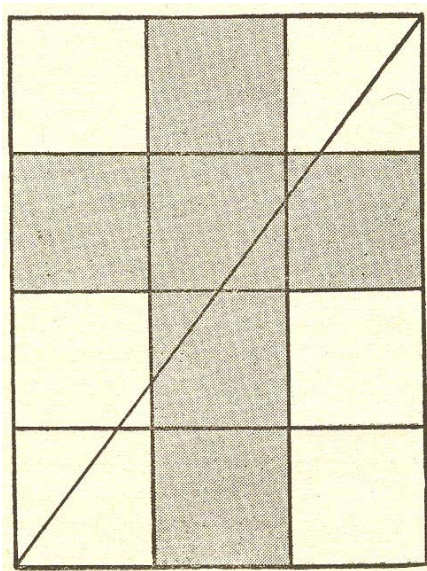
 times

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|---|---|
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 hours or more exactly

| | | |
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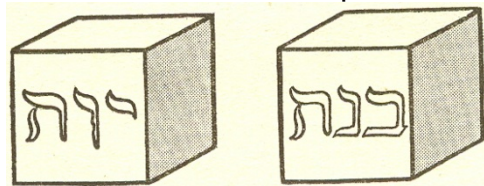
 days and



2 + 4 hours make 1 year. The addition of 365
 produce's *Jod, Vau, He*. Six, the number of the 241
 sides is also represented" by the word אבבא, ABBA, 721

(1-2-2-1,) "father. " We have only just begun, however. This cross of the unfolded cube is an unequal figure. Let us complete it. We discover that the resultant oblong is one of 3 X 4, the diagonal intersection of which produces two triangles of 3-4-5, each of which is equal to a cube in surface or a cross in area.

The whole twelve squares are equivalent to *two cubes*, one of which will necessarily be the PERFECT one as to its numerical allusions to the Deity and the Divine plan of Creation and the other, totalling 7-12=57, will be but a ROUGH simulacra of its companion until by the subtraction of 36, the envelope (Solar fire) it stands forth the divinely numbered companions of its fellow. The second cube is therefore emblematical of the Deity manifested in the Sun. The number "57" is expressed according to Gematria by B, 2-N, 50-E, 5 and may be read either *Ben* the Son, or *Bone* the Architect (see Mackey's Encyclopaedia for full significance.)



The combination of these two words is not the only instance which we have of a consonantal skeleton doing duty for a double meaning to a single word. Another striking instance which we shall discuss in its place is that of the words *Nosr* meaning "Watcher" and *Nasr* (נסר) meaning "Carpenter" and by analogy also "Builder," whence came the name of the sect of the *Nazorim*, purposely perverted into "Nazarenes" in the interest of esotericism, whose leader was the *Rab-Bone* or "Chief Builder." (see John xx, 16) This second cube gives us a startling clue to the "Corner-stone" of Holy Writ, which in the course of time became "the Head of the building."

It would be useless, this important turning point in our narrative being reached, to further hold back the fundamental principle underlying our whole work, that as the first cube is the "foundation stone" of Enoch and the base of the pillar representing "Spirit," so the second cube is the "rejected Corner-stone," base of the pillar representing "Matter," the mathematical analysis of which is J-H-V plus V-I-H-I-H, 21+36=57, the further significance of which will transpire. Returning to the subject of the ascending and descending triangles and uniting them in the form of the six pointed star, we find the cubical stone again sot forth, this time in perspective, by the hexagonal center of the star. This train of thought, it may be added, is also the origin of our familiar dice, once probably an instrument for sacerdotal divination.

THE INEFFABLE NAME AND THE PYTHAGOREAN PROBLEM.

The evidence obtainable that the 3-4-5 proportion has from most ancient times supplied the esoteric basis for most if not all of the sacred names of the Eternal is not to be gainsaid.

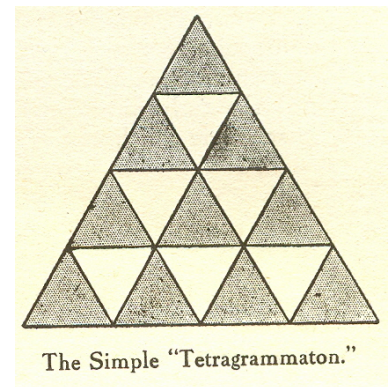
Even where as in the case of such terms as Elohim or *Alhim* (אלהים) which in the *Cross of the Magi* we have shown to be an anagrammatic rendering of the *Pi* proportion, the underlying basis is the same.

In A.:U.:M and O-I-E* the Zoroastrians and early Egyptians respectively showed forth their belief in a Trinity, a doctrine derived from the Aryans and returned to by the Christian world.

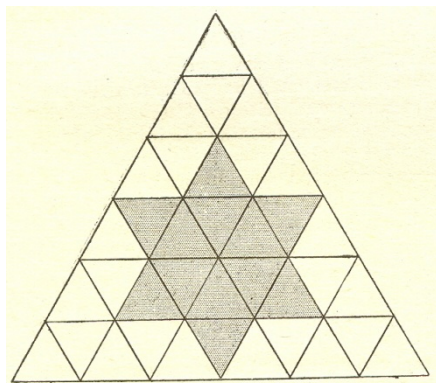
But there is proof that the ancient Hebrew evolved his purely monotheistic system of divine philosophy from merely a different interpretation of one and the same thing. It is however also to be demanded on the strength of other premises whether or not the primitive Jew held a trinitarian doctrine, as an esoteric teaching while exoterically breathing a severe monotheism.

In verses 2 and 3 of the sixth chapter of Exodus, as it is in the original Hebrew, "God spake unto Moses and said unto him, 'I am *Jehovah*; and I appeared unto Abraham, unto Isaac and unto Jacob as *El Shaddai*, but by my name, *Jehovah* was I not known unto them.'" The significance of this passage would be lost upon a million generations of readers in all languages, including even the original Hebrew, did they not apply the rule of *Gematria*, which discovers that *El Shaddai*, translated "God Almighty," is AL ShDI (אלשדי) or 1 +30, +300+ 4+ 10 or 345, otherwise 3-4-5, (the value of 300 given to ש showing the date of this formula to be later than the break between the Semitic and Hellenic forms of *Gematria*, before which ש would have been 200.) It is significant that the reverse of this numeration 543 or 5-4-3 should be the value of the mystic name AHIH ASHR AHIH., "I am that I am."

In any case the verse quoted from the book of Exodus plainly announces that a newer and fuller theosophy is declared than has hitherto been attainable merely through the 3-4-5 proportion and that the root of or key to this philosophy of divinity is the formula יהוה or 10+5+6+5, which we have already shown to be derived from the sides of the cube and the days of the year. יהוה is also still more than a geometrical or arithmetical formula because it is a play upon the substantive verb היה *haga* "to be" existence" combining its tenses. Says



The Simple "Tetragrammaton."



The "Triple Tetragrammaton" the up-standing triangles of which are J, 10+H, 5+V, 5 and the down pointing J, 10+H, 5; total V-I-H-I-H =36.

Albert Mackey, "Manasseh Ben Israel held that the four letters יהוה may be so arranged by permutation as to form twelve words" everyone of which is a modification of the verb "to-be." All of the discussions which have so far occurred concerning the origin of this sacred word have wound around its grammatical values and permutations and not around its numerical powers, which are the true significations. For instance the four letters of the Ineffable name, called the "Tetragrammaton" set forth the Pythagorean

show that O-I-E (or H) is also "V-J=H."

Tetrax in two ways; first because that symbol requires 5+6+5 triangles to display its upward pointing "10" and secondly because as on the cube, this 10 (י) will, if six rows be employed, be followed by 5 (ה) and 6 (ו) while the whole will constitute the smallest group of equilateral triangles which will manifest the classical *Mogun Dovid* or "Seal of Solomon" in its midst. This latter figure has a host of associations with יהוה which are all its own.

The permutations of *hagah*, to which we have already alluded were not the only pious puzzles of the ancient Hebrew's Cabalists. They also made much of their "twelve lettered name of God" which read as follows HIH-HVVH-VIHH, translated



"*fruit, est, erit,*" or "He that was, is and shall be" a sentence recalling the declaration of Horus in Chapter LXIV of the Egyptian Ritual "I am yesterday, today and tomorrow."

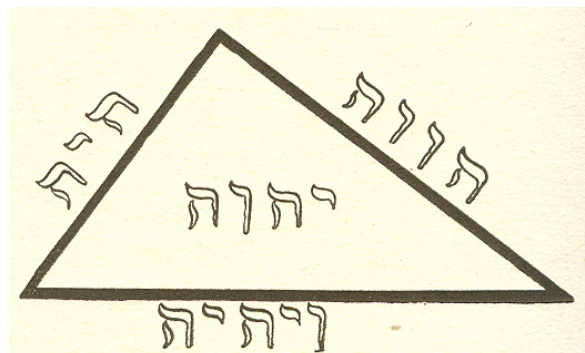
It will not fail to be observed that this group of letters is significantly 3-4-5 a total of 12 which an additional 4 would make 16 or the Pythagorean Tetrax, in extenso. If we make this four letters the complete name יהוה the whole sentence will read יהוה היה חוה ויהיה or "Jehovah, was, is and shall be" so arranged that the whole is יהוה four times repeated, with the letters re-distributed and each letter of the Ineffable name forming the initial of a separate word.

According to this arrangement יהוה would constitute the absolute fact and HIH-HVVH-VIHH or 3-4-5 the qualifications. At any rate their total is 78, the sum of the numbers 1 to 12 and interesting to modern mystics as that of the number of cards in the Bohemian Tarot pack.

The number of the whole sentence of sixteen letters is 104, the number of weeks in two years and equal in numbers to A-B-R-A. (1-2-100-1.)

Another extraordinary circumstance is the correlation established by יהוה between the true the Circle and the 3-4-5 proportion.

The 360 degrees of the circle are of course 12 X 30. Setting twelve *thirds* in a row and dividing them alternately by י, ה, ו, and ח we get 3-6-5-6, 3-6-5-6, 3-6-5-6. The three hundred and sixty-five days and six



hours of the true year, **יהרה** is then equal to 120° of the circle which according to the crude ancient computation of the diameter of a circle being one third of its circumference gives HIH-HVVH-VIHIH the value of a circle (representing Eternity) of which the additional **יהרה** is the diameter. The number 30 through which the Ineffable Name is passed to procure this surprising result is the letter *Lamed* (ל) the pronunciation of which is "L" or *El*, of which the אל "Al" rendition is but a disguise. Thirty is a triple *Tetrax* or a Decuple Triad, both "Three" and "Ten" being the numbers of the Supreme being and of the fiery manifestation or Cosmos." It is produced by multiplying *Vau* and *He*. This is the undoubted reason for the predominance of the "L" sound in all of the Semitic names of the Supreme-Being from *Ilu* to *Allah*.

Having followed the occult identities of **יהרה** with the number 120, one third of the circle, it is easy to establish the 3-4-5 proportion of the latter as 30+40+50=120 or, more explicitly 3+4+5x30.

One of the most curious of the many mystic puzzles of antiquity is one which links the foregoing facts with the name of the great Jewish ruler, whose name has become the almost synonym for "Wisdom."

There are doubts of this name ever having been other than a surname for the son of David, whose real name is suspected to have been *Kohaleth* (K,20+H,5+L,30+Th,9=64 plus the vowels o,4+a,7+e,6= 12 or 81 in all) and translated the "Preacher" in Ecclesiastes I: 1. David (which by the way is another cabalistic derivation - its value being 25 or the Horus square of the "47th Problem") was a warlike monarch whose son, shining entirely in the domain of the arts, sciences and letters of his day, received from his happy people the surname of **שלמה** or *Sholomoh* from the root *Shalom*, **שלם** meaning "peace" (Prince of Peace) from which also the ancient name of Jerusalem was derived, the latter being spelled the same but translated *Salem*. These words were constructed with the main object in view of embodying the magical or protective powers residing in their letters as numbers. The old Hebrews wrote *Samech* very often with a *Shin* and while, as we have explained the sound of "O" was represented by *Vau* (ו) at times, it was also *Agin* (אָ), the value of which is 70. Spelling "Solomoh" with a *Samech* and three *Ayins* it would amount to 345 the mystical number of *Al Shdi* and also of **ישדל** *Ishrel*, Israel. Spelled with a *Shin* and three *Ayins*, we would have a total of 585, which would be equivalent to 36+64+100+175+120+90 which the addition of the significant 81 would bring up to 666.

The bearing of all these numbers may not be at once apparent, but full reference will be made to it in due course. It may be observed here, however, that 1200 is the third part of a triangle, as 900 is the fourth part of the square considered by the quadriant.

A volume might almost be written upon the Cabalistic properties of this name, every letter of which and every combination of letters had as numbers a special

meaning. The three vowels O-O-O as *Vaus*, represent either the Apocalyptic number 6-6-6, added together $6+6+6=18$, as multiplied $6 \times 6 \times 6=216$, which last number is the sum of the cubes of 3,4 and 5, $27+64+125=216$ and the cube of 6 itself. Now $6 \times 3 \times 4 \times 5$ equal 360, the degrees of the circle.

When in the reign of King Ptolemy Philadelphus of Egypt, that monarch sent a deputation of learned Rabbis from Alexandria to Jerusalem to translate the *Thorah* or writings of Moses into Greek for the benefit of their co-religionists who had lost the use of the Hebrew tongue (B. C. 285) the name **שלמה** was translated in what we now know as the *Pentateuch* as SOL-OM-ON, preserving the three *Vaus* but employing the Greek Σ or Sigma, making the name read S,60+L,30+M,40+N,50, a total of 180, the number being that of the apparent semi-circle described by the Sun in its daily journey from horizon to horizon through the heavens and upon its nocturnal journey through the underworld, from the west, travelling east on its light-giving mission for the dawning day to follow.

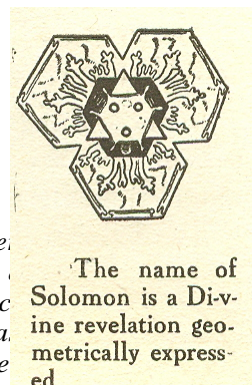
The number 180 has another wonderful association. Every geometrician knows that if he has the sums of two of the angles of any triangle that the sum of the third angle will be the difference between that of the two first and 180. Therefore 180° is the mathematical value of every triangle, no matter how eccentric, as 360° is the value of every quadrangle.

The symbolic expression of the three "O" O's will be found displayed in an equilateral triangle a little farther on as part of the "Ineffable Name" and so exhibited gives the value of 198 (11×18) equivalent to the name SOL-OM-ON which reads "The Sun-the breath of life-the Absolute ($\tau \circ \circ \pi$) or, by a curious play of which the age was entirely capable - $\circ \pi$, the city of Heliopolis, where was situated the great Temple of the Sun and College of the Egyptian mysteries of Osiris, Isis and Serapis, the latter being the Sun during his passage from W. to E. through the world of shades. $\circ \pi$ is Egyptian for the Babylonian *Shamash*, (the Sun.) The triple "O" figure is not only trinitarian in character but related to the triplicities, so called, of the Zodiac and represents on the universal scale the orbits of the three planets, Jupiter, Saturn and Mars.

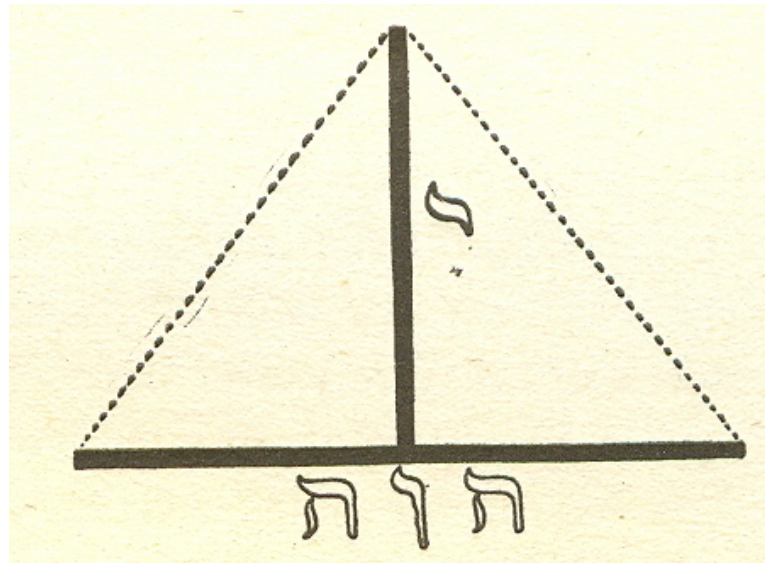
We find allusions to it to have travelled as far East even as far as China and we may well ask ourselves by what, mysterious power, milleniums before the evolution of such scientific instruments as aid our present perceptions, a figure of the Divine nature was transferred to the human mind which the microscope reveals as manifested in every nascent snowflake.*

In that day shall there be an altar to the Lord in the midst of the land

* Prof. Tyndall's "Forms of Water" describe the hexagonal star- as the character of congealing WATER of which all ice is but a conglomerate mass. Aside from the "Water" with the Redeemer's promise as a subject for speculation. in this accompanying picture is an ACTUAL PHOTOGRAPH taken by a Vermont enthusiast in photography with a micro-camera. It shows the three "O's" in the centre of an equilateral not yet perfectly formed snowflake.



of Egypt, and a pillar at the border thereof to the Lord; and it shall be for a sign and for



a witness unto the Lord of Hosts in the land of Egypt!" - Is. 19: 19, 20.

A MIRACLE IN STONE

*The Great Pyramid of Egypt
Gazing, rapt, awed, upon that mighty pile,
The mind is filled with wonder, and we ask,
Is it a tomb or teacher? Whence its style?
What men, what age conceived, achieved the task?
Wonder of wonders in this land of Nile,
Of what great thought is it the type and mask!
Its chambers, passages, mysterious Coffin,
Its layers, angles, measurements, and stone,
All, each, to unsealed eyes of men now offer
Solutions (for four thousand years unknown
Of truths which stand against the doubting scoffer,
The clearer from their test, as fully shown.*

-W.V.H.

The syllable "OM" is often affiliated with the Buddhistic *Aum* (A.:U.:M.:)

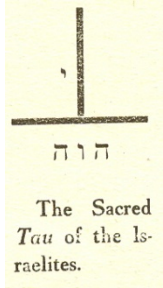
In these things we perceive, very plainly, allusion to the various salient features of the Magian lore in which the son of David was unquestionably the greatest of the adepts of his time.

The number 60 has another great significance. It is not only as we have pointed out the sum of the multiplication $3 \times 4 \times 5 = 60$, but points off the circle into six parts of 60° each and so establishes the "Seal of Solomon."

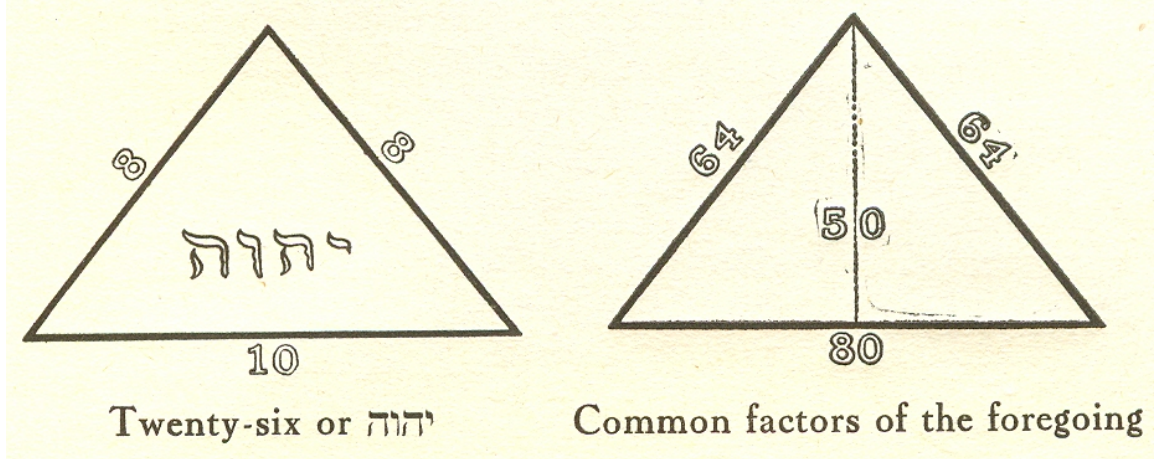
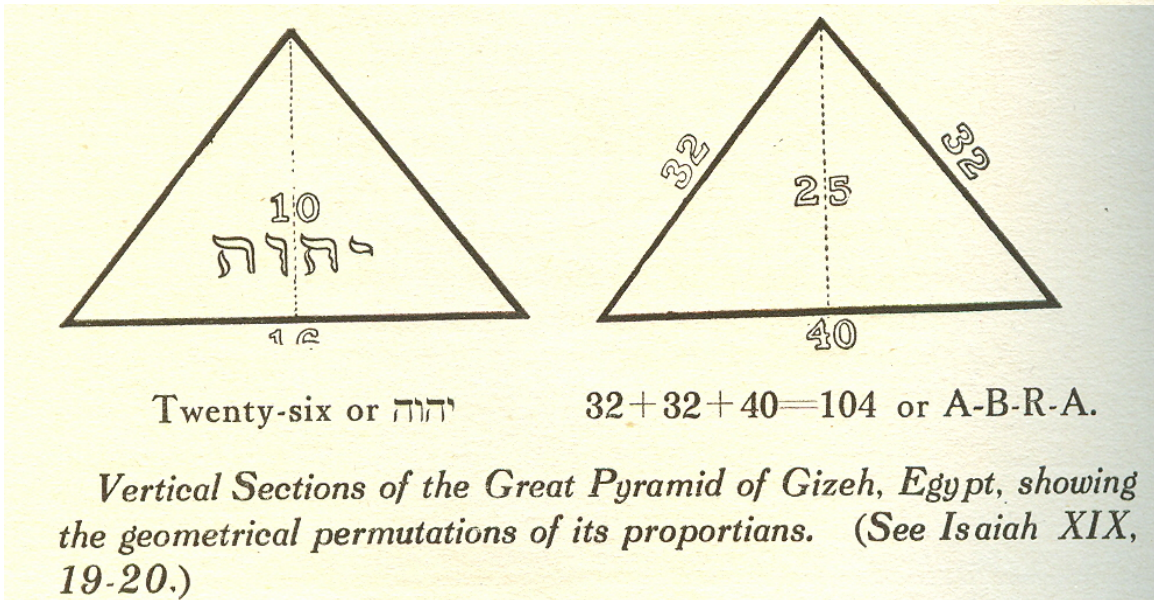


This may be said to be the circle divided by *Vau* (ו) or the *female principle*, producing the six pointed *Lunar star* while the same circle divided by *He*, (ה), the filial *male principle* of the יהוה philosophy,

produces the five pointed star, symbolical of the Divine Man. Another application of יהוה is as the radius of the circle and base of the square in the Squared Circle of equal perimeter, so that the Great Pyramid of Gizeh The Sacred is literally the Ineffable name, JEHOVAH, in imperishable stone, a clear proof of the one time dominance in pre-historic Egypt of the worship exoteric Jehovah.



Vertical Sections of the Great Pyramid of Gizeh, Egypt, showing the geometrical permutations of its proportions. (See Isaiah XIX, 19-20.)



Close examination of the above vertical sections of the "Great Pyramid" will show why the mathematical quantities which it represents should have been chosen by the ancient Semites as the basis of the formula upon which they constructed the Ineffable Name.

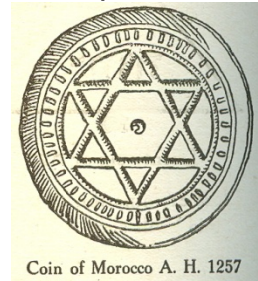
The name יהוה amounting to 26, is expressed by not only one but every

aspect of the above triangle. Its vertical axis and base are as ten to sixteen. Its base and the sum of its two sides are as ten to sixteen. The same vertical axis will constitute a new base and each half of the present base a side to another triangle in the same proportion. Again, one side will give the new base, half the present base the new vertical axis and the present vertical axis the measure of the sides of still another. Open out the two sides as a horizontal base and make the present base a vertical axis and the same proportion ensues. Now as it results that the potentiality of continuing these readjustments, either on an increasing or decreasing scale, is infinite and as each readjustment returns to the precise proportion of the Great Pyramid which so many profound scientists have declared to be a compendium of universal weights, measures and proportions (see Sayee, Seiss, Geikie *et af.*) then the etymology of the Ineffable name from the *gematria* of the number *Twenty-six* divided into Ten, Five, Six, Five so as to account with both the permutations of the verb *Hayah* and the Solar revolution is splendidly accounted for.

יהוה then also becomes the flame of fire burning upon the sacred altars of Persia where the Pythagorean *Tetrax* plainly represents Ahura-Mazda or *Ormuzd* in this character ("The Lord our God is a flaming fire") flanked by the Sun at the left and Moon at the right so that the complete disposition is $9+10+7=26=$ **יהוה**.



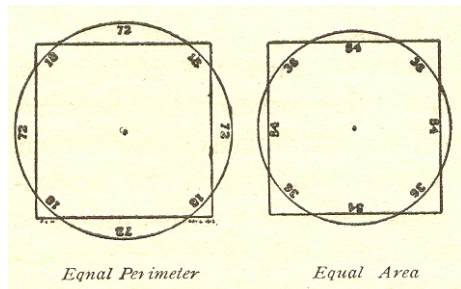
Persian Silver Coin of the Sassanide Monarchs.



Coin of Morocco A. H. 1257

Another beautiful symbol of **יהוה** which is found in Oriental art is the six pointed star within a circle, the center of which is a 'point' representing the *Jod*. The figure may be read either as "the point within the circle" the Sun and the Hexagram or Moon, or, the circle as representing Cosmos which is 10 or **יהו**, the Divine male principle or *Iod*, **ו** and the Hexagram or *Vou* (**ו**).

We trust to have presented enough to have made it plain that while the primitive religious philosophies of the Hebrews derived from their remote Aryan ancestors were founded upon circle squaring conceptions as evinced by the earlier terms for the Almighty, *Shaddai* (3-4-5) and *Elohim* (π 3, 1415), that their own racial achievement was the **יהוה** system derived from the cube, and containing within itself all which the other philosophies had previously had to offer and then something of its own, which we will examine.



Equal Perimeter

Equal Area

As to the squared circle of equal area, the arcs defined are as follows, in degrees, $54 + 36 + 54 + 36 + 54 + 36 + 54 + 36 = 360$.

These numbers read backwards in a circle are the consonants of *Solomon* (**סלמב**) four times repeated, while the 4×36 of the four corners are 144, the

square of twelve and the four sides, 4×54 , equal 216 or the cube of six numbers which must be borne intently in mind on account of the employment accorded them elsewhere.

On the squared circle of Equal Perimeter the formula runs $18 + 72 + 18 + 72 + 18 + 72$, which as $4 \times 18 + 72 = 144$ and $3 \times 72 = 216$ is practically equivalent to the same thing.

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ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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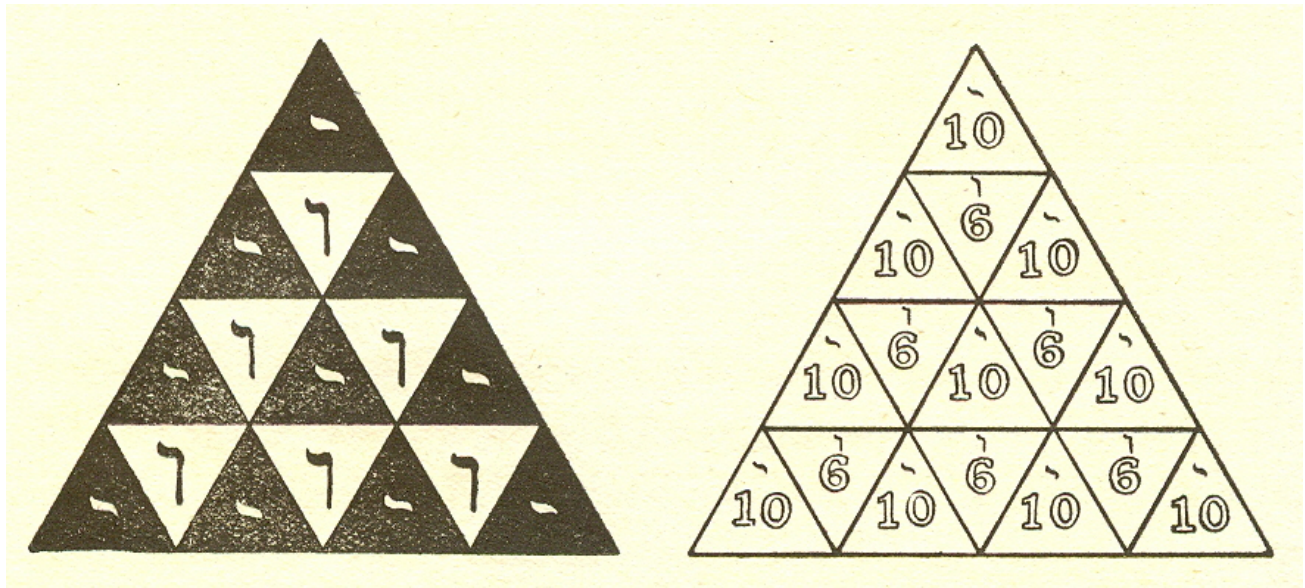
The American Freemason, Vol. IV, No. 12, October, 1913

THE TETRAGRAMMATONS*



E HAVE record, in Hebrew, traditions of several manner of Tetragrammatons, the simple T, and "Triple T," both revered as of great spiritual meaning and magical potency, but hitherto unexplained to us except in the lettering of each of the upstanding triangles of the Pythagorean Tetrax with *Jods* conveying merely the total, One Hundred.

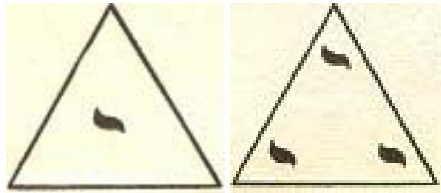
This is already something but not enough. The upstanding points being ten are numbered with 10's, therefore the down pointing triangles which are six are to be designated in a like manner with 6's



The result is that we secure an alternation of *Jod* (י) and *Vau* (ו) which gives us a group of four quadruple triangles, the up-pointing of which (3) bear the values of 36 each while the single down-pointing one adds to 28. This effect correspond with the last row of the "Gnostic" triangle of 8x8x8 exhibited on page 26 of the "*Cross of the Magi*," where eight triangles are up-pointing and seven downing, 1 to 8 being 36 and 1 to 7 equalling 28. (In Arabic numeration it will be observed that an up-pointing

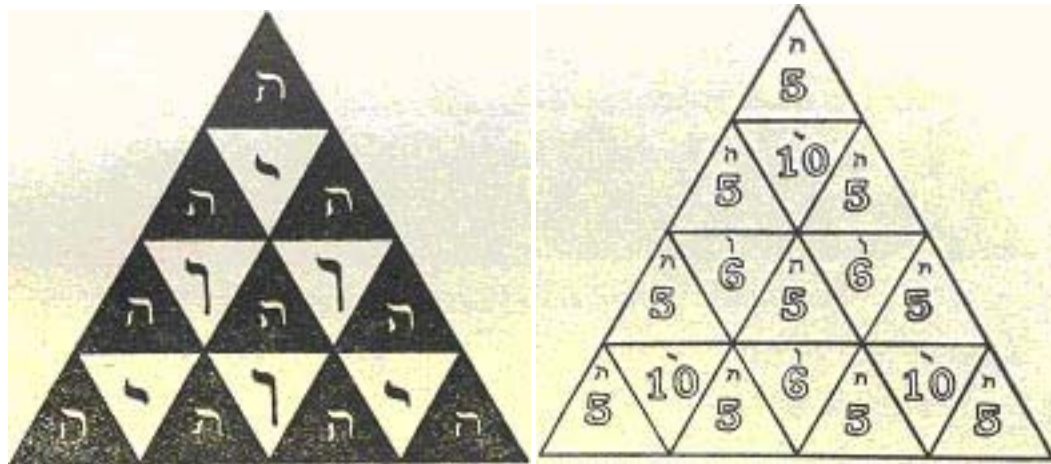
* *The literal translation of TETRAGRAMMATON, from the Greek. is "Four Word Name" but the term is given also to the geometrical glyphs from which these words are derived.*

caret \wedge is the numeral for "eight" and a reversed one V, the numeral for "seven,") while the whole sum is again our number of WISDOM, 136.*



These almost imperceptible legacies of the ancient wisdom are scattered all through the signs and symbolisms of the Orient in nooks and crannies where only special research like the present will bring them to light. The hint at the foregoing is to be found in the symbol which is well known to be

interchangeable, as a symbol of the Ineffable Name with one having three *Jods*, one to each angle. Lettering the Tetragrammaton in obedience to this hint and following each *Jod* in both directions with the remaining letters of the Ineffable Name we achieve the following result:



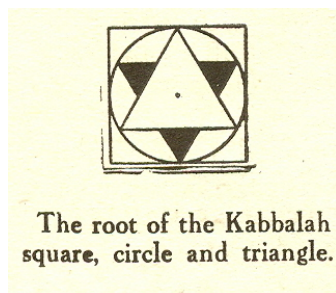
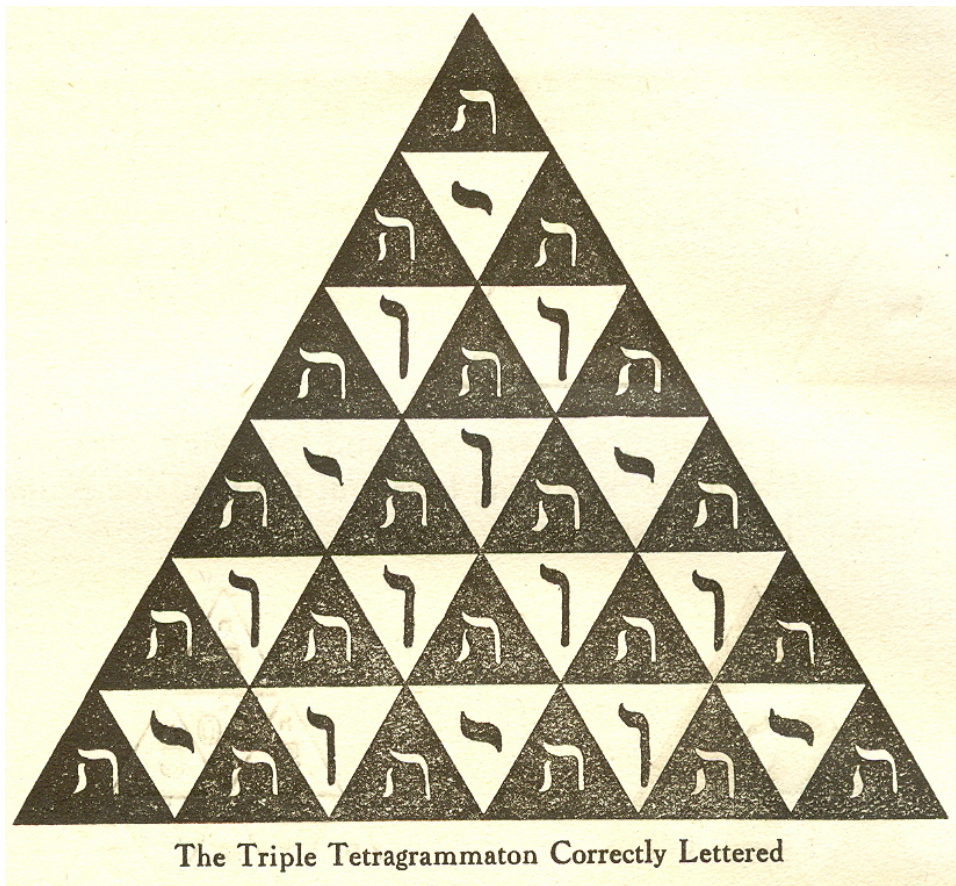
Although the ten *Hes* (ה) count 50 the number of *The 47th problem* and other significant Cabalistic numerations are apparent, the true sense of the figure only becomes discernable as we read the second line **יהיה** and realize that our "Tetrax" or Tetragrammaton now plainly presents an anagram of **יהוה - היה - הוה - יהיה**, "God, who is, was and ever shall be," exhibited in the decuple flame of Ormuzd. Here we have indeed the symbol of the Lord speaking to Moses from out of the midst of the "burning bush and in fact all of the deep occult teaching of the third chapter of Exodus. We shall, as we proceed, perceive that the whole eschatology of Israel is drawn from these extraordinary correlations of the arithmetical and geometrical powers of the **יהוה** formula together with its *gematria* upon the verb "to be."

The culminating achievement lies in the so-called triple Tetragrammaton which, of six rows, exhibits by its sides the Apocalyptic numbers of 6-6-6 (0-0-0) and in its center the "Seal of Solomon" bearing **יהוה - היה - יהיה**, the thrice repeated name of the Lord, as perfect a symbolic Trinity as ever was perceived on the banks of the Ganges or of the Tiber. We have now advanced far enough along the correct line of reasoning to be able to appreciate the further bearing of this remarkable

* *The sum of the Osivis [36] and Horus [100] squares of the Pythagorean problem. Page 325.*

philosophic system upon the symbolism of the Jews.

It has long been established that the whole system of the *Kabbalah* is founded



upon the mutual relations of square, circle and triangle. We have already analyzed the significance of those of square to circle. Remembering the curious correlation between the Ineffable name and the Solar year

of 365 days 6 hours which we have demonstrated, it is curious that the three figures triangle, circle and square present a symbol of the Lunar year of 3-6-4 days and with these same figures presented as the Greek letters *Gamma*, *Omikron*, *Delta** ΓΟΔ give the sacred name of Deity in English as corresponding with both these three sublime geometrical figures and the number 364, which only lacks 36, the Solar number, to equal the ancient Hebrew value of the

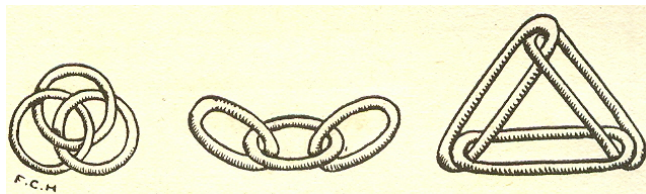


* The numerical value of Omikron is in this case that of the Hebrew VAU.

letter τ or *Tau*. While we do not attempt to explain this by any other word than "coincidence," it is curious that the Slavonic word for Year is *Goda* and the Greek letter *Gamma* or "G" is a true Mason's square with a numerical value of "Three."

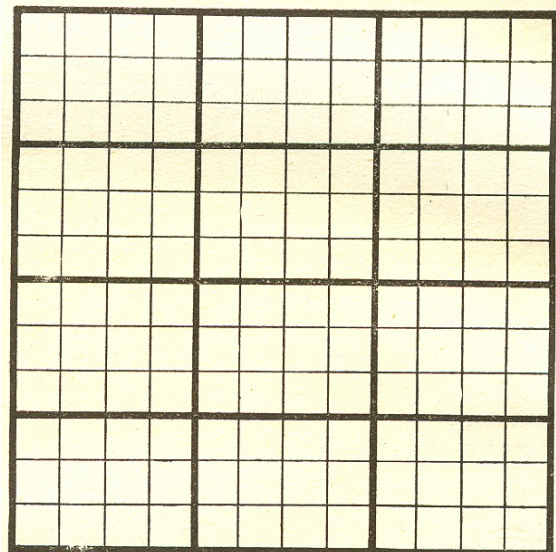
The equilateral triangle divides the circle into three sections of "L-M-N" or 30-40-50 each (120°); the radius of the circle measuring off 60° or "S" from point to point. The o-o-o principle had not only particular applications but the general function of representing the triple aspect or tripartite division of practically every consideration which comes within the range of human observation. We encounter it also in the three links of the Druids and various other symbols of the trinity of persons constituting the total entity of the Supreme Being.

We find the numbers associated with the Supreme Divinity steadily preserving a relation to the "male" or Osiris side of the 3-4-5 triangle. First "3" then "9," then four times that or "36" the solar number.



The great Voltaire hazarded a guess, based entirely upon the philological analogy of the two names that the Hebrew **ABRAM** was but a corruption of the Hindoo **BRAMA**. Had he turned his attention to Gematria for a possible solution of the mystery attending the similarity of the two names, identical as to its vocal elements, he would have found that **אבראם** is equivalent to A=1, B=2, R=100, A=1, M=40, a total of 144, a quadrupling of "36" or 9×16 .

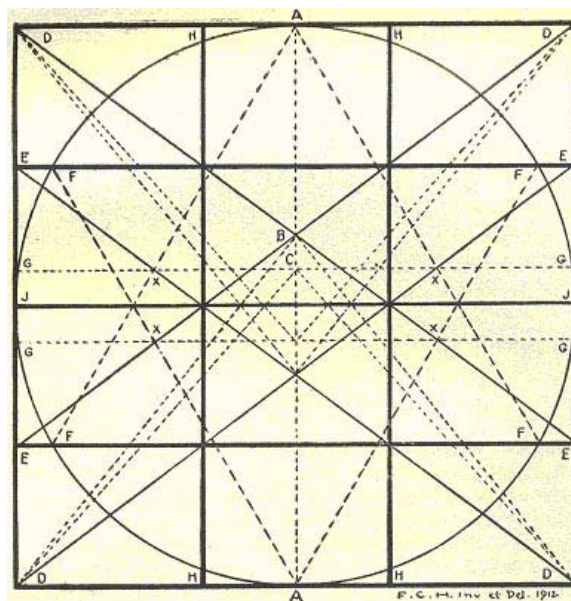
The latter dimension being clearly reducible to 3×4 of which it is the "square, we are compelled to look for a natural division of the "144" square into twelve equal parts and we find that each of such would again consist of twelve equal parts and that so divided, the square becomes exactly apportioned into the figure, which in Exodus XXVIII, 15-21, constitutes the description of the "Breastplate of Judgment" which was to be worn by Aaron, consecrated High Priest of the Jews. We must pass over for the moment the dedication of this scheme to the twelve tribes of Israel - or of the organization of Israel into twelve tribes that it might in its formation accord with this holy symbol, the centre of which is the TETRAX surrounded by the twelve Zodiacal squares. Each of the divinely ordained divisions must however be an oblong square of 3×4 squares from one of which we have already seen extracted the ineffable name and the philosophies of the cube and 3-4-5 proportions. But why this extension to 144? First because we are going to discover in the importance given this number by the Jews that they did inherit their peculiar



The Breastplate of Judgment

monotheistic faith from the Aryan ancestors whom they held in common with the Brahmins of India, the fire-worshipping Magi of ancient Persia; and secondly because the "144" square spelling both BRAMA and ABRAM, embodies in itself a perfect geometrical and arithmetical philosophy of divinity, which is scripturally accentuated in the description of the Heavenly Jerusalem in the twenty-first Chapter of the Book of Revelations.*

From the standpoint of geometry the figure taken alone constitutes a groundwork upon which the addition of the inner circle determines the place and proportion of the triangle dividing the latter into three arcs of 120° and of the six pointed star determining six arcs of 60° and a chord equal to the diameter of the whole circle. Diagonal intersection between D-D-D-D and E-E-E-E fixes the points B which are the centres of circles of equal perimeter to the whole square together with their radii, the points C centres of circles of equal area, being fixed by the intersections of the lines crossing at x and so determining the line G.G. The whole scheme is a



maze of 3-4-5 triangles (D-D-E etc.)

The supreme mystery of the Jewish "Breastplate of Judgment is that associated with the long lost *Urim* and *Thummim* (Exodus XXVIII. 30) which Dr. Paul Carus of Chicago, editor of the *Open Court*, has, by process of analogy, so cleverly connected both with the *Pa Koa* or Eight Diagrams of the Chinese law-giver *Fo-Hi* and the famous "Binary System" of the German philosopher and mathematician Leibnitz, without, however, more than suggesting the extreme probability that the latter, which he demonstrated to be identical, might have had a Chaldean or Babylonian origin from which the Jews derived it. The name of *Fo-Hi* has already attracted the attention of occultists because of its extraordinary likeness to the Jewish *Vau He* (וה) and it is

* "And the City lieth four-square, and the length is as large as the breadth and he measured the city with a reed, twelve thousand furlongs. The length and the breadth and the height of it are equal." [Cube] "And he measured the wall thereof, AN HUNDRED AND FORTY AND FOUR cubits, according to the measure of a man, that is of the angel,"---Revelation XXI, 16-17.

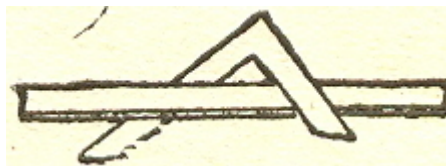
not likely to diminish the curiosity so aroused to reflect that the Chinese word for "Sun" (日) is *Yat*, so that if we accept the theory that the first teacher and legendary ruler of the Chinese, was *Yat-Fo-Hi* (伏羲), another anthropomorphised fundamental principle proves to be a cryptic reference to the SOLAR LOGOS. Who the transcendent teacher individually might have been who under this cabalistic name carried the basic principles of the Secret Doctrine among the Mongol hordes of central Asia, we utterly ignore, for like "Abram," whose human personality is veiled under the number 144, he is only known to history by the cipher of his philosophy.

Of its identity with the system of which the "Breastplate of Judgment" was the unit we are convinced by the following demonstrable facts:

(To be continued)

AUTHOR'S NOTE

In addition to our sensitive modern mathematical critics – the majority of whom are of the Engineering profession, men of sines, tangents, logarithms and differentials - who are inclined to quarrel with our assumption of 3.2 as an ancient value of π (Pi) and to whom we reply that they are looking for Cheops, not us; comes another belligerent: This Brother very truly says that in our figure 3, the triangles A-G-E and B, G, F are not of minutely precise 3-4-5 proportion. They are so near it, however, that they passed for such, symbolically, especially as the precise truth is discoverable in the following manner: Turn to figure 2 and raise the line G-F so that it passes exactly through the upper left hand corner of the small square in which it terminates and meets hypotenuse, B-F, a trifle outside the boundary line. Then we expect forgiveness.



1.

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. V, No. 1, November, 1913

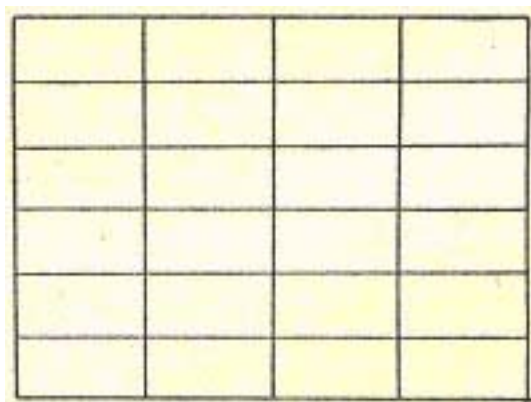
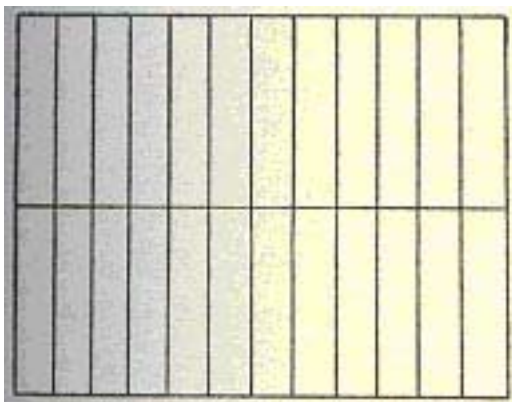
THE MEETING POINT OF THE ANCIENT ORIENTAL AND OCCIDENTAL PHILOSOPHIES



E return again and again to our divinely indicated Solar number, THIRTY-SIX, as the central sun of this chaotic whirl of mathematical, philosophical and geometrical principles, seeking an ultimate perfect balance.

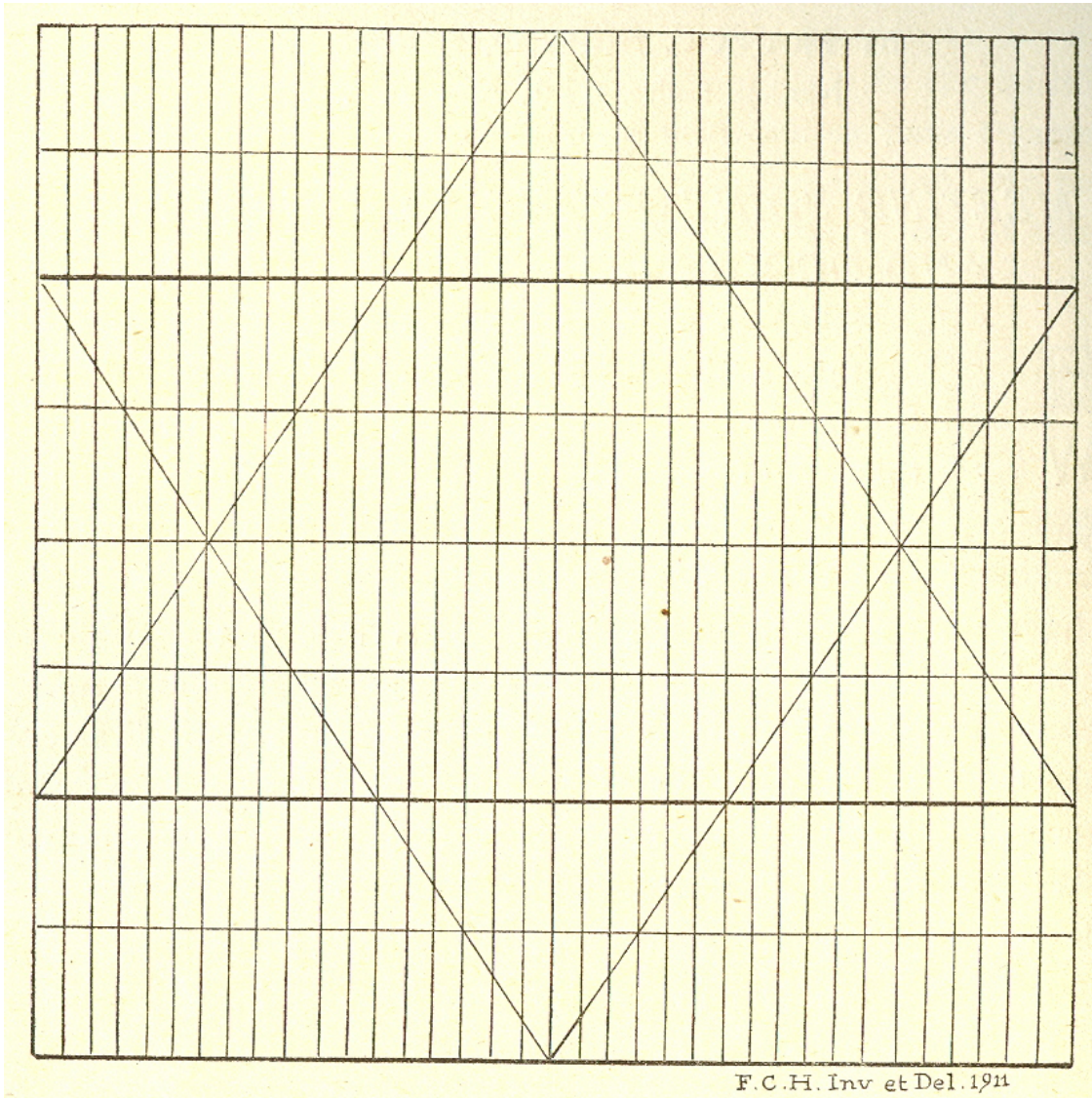
We have shown the complete accord of יהוה with the circle of three hundred and sixty degrees, and we have also seen and noted the sacred significance of this number in many ways, as well as appreciated the fact that division of the circle into this number of equal parts was not an arbitrary rule of man, but was determined by its squares of equal area and equal perimeter.

Each of the twelve squares of the Breastplate is capable of further symmetrical subdivision by dividing its area into either two rows of twelve compartments each or



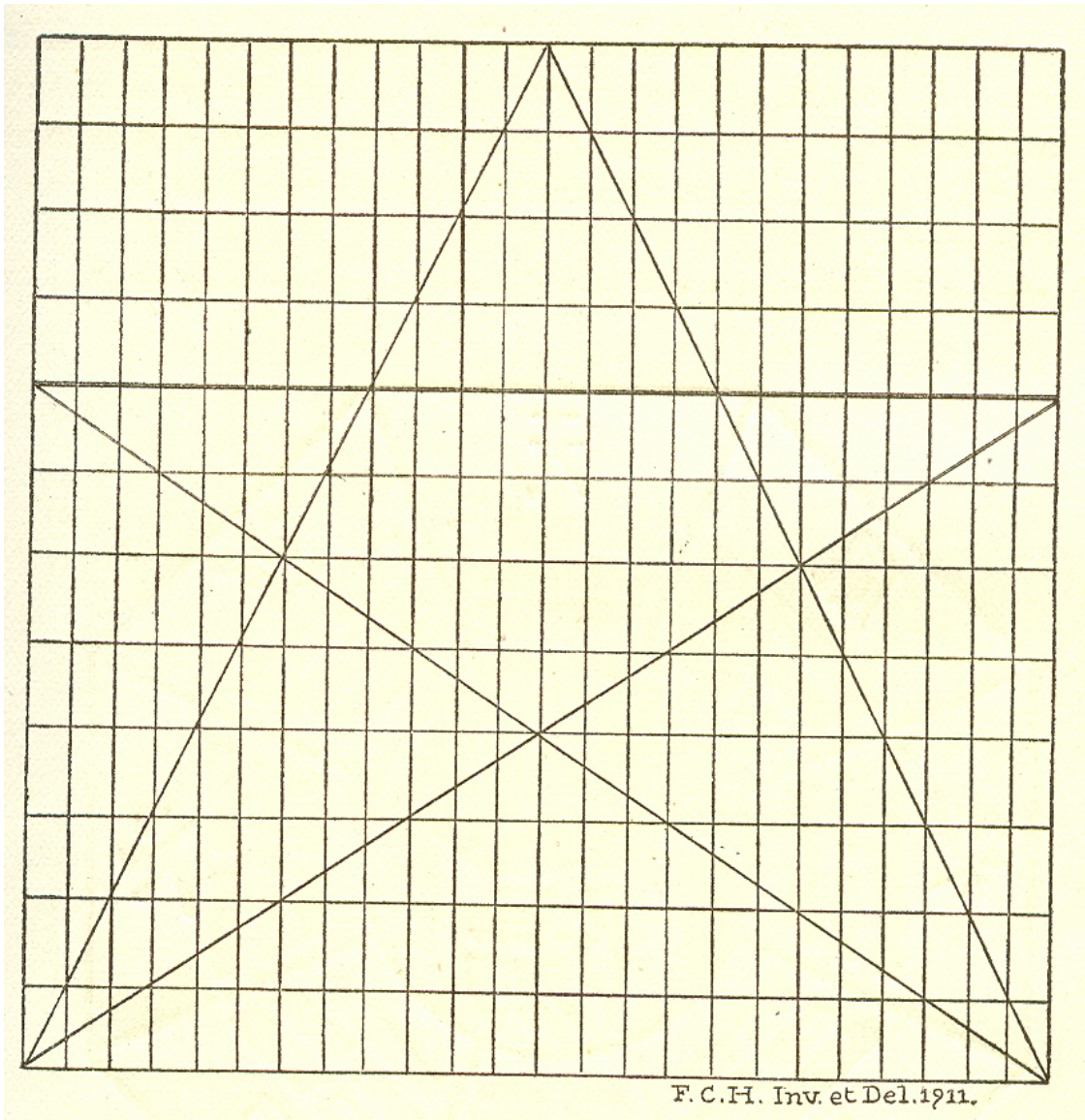
four rows of six compartments each. This will exactly double the count from 144 to 288. But a curious experiment now becomes possible.

Intersect the first with a six-pointed star and the second with a five-pointed star or *pentalpha*, and recount the compartments as then divided. The sum total of each will be precisely three hundred and sixty. As to the presumption that in these two figures we may perhaps have *Urim* and *Thummim* of the Jewish High Priest- The "Bright One" and the "Perfect One," as their names indicate - we have the authority of Scripture that the Breastplate was made double (Exodus xxxix, 9.) which would accommodate these two figures.



THE PENTALPHA AND THE PA-KOA

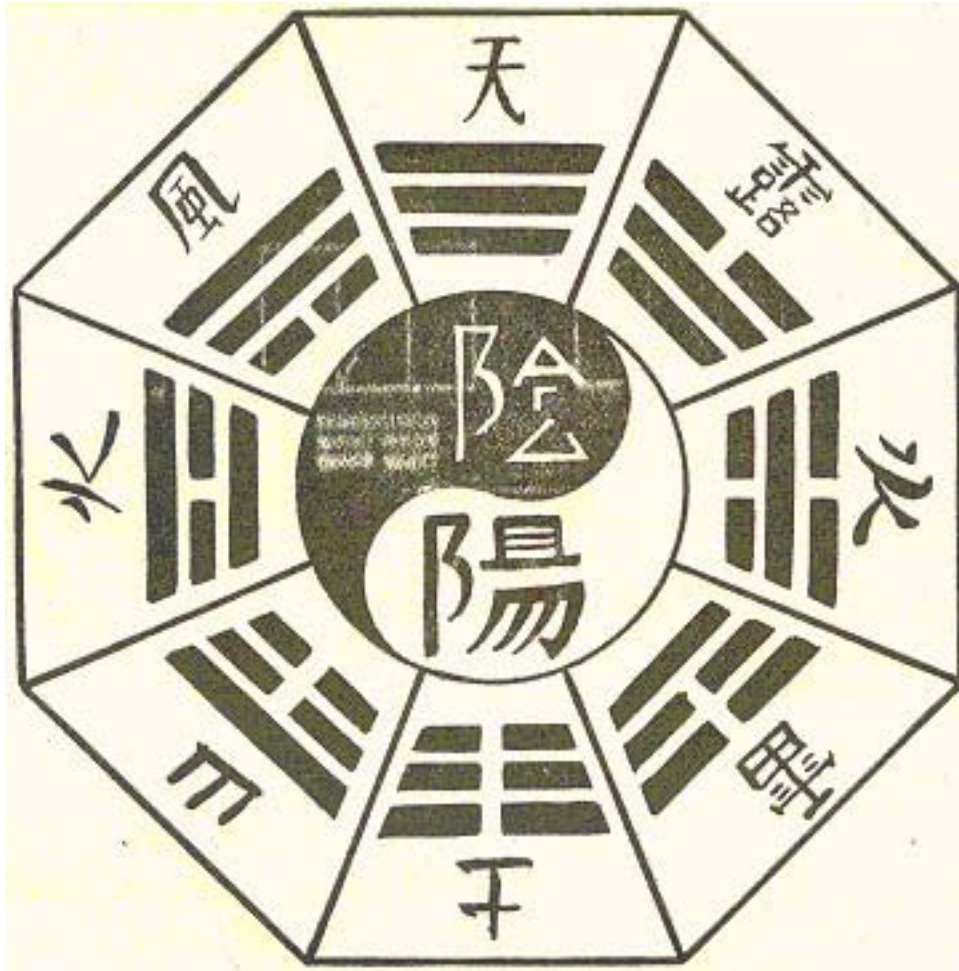
Side by side with the Swastika and the *Yan* and *Yin* symbol (most commonly called the Korean symbol, because it constitutes the Imperial emblem of the country,) stands the hitherto mysterious *Pa-Koa*, or Eight Diagrams of the Chinese, concerning which no other explanation has been vouchsafed, these Five thousand and odd years past, than that they had been bestowed upon the Chinese by their great semi-mythical first educator, Fo-Hi, whose legendary record constitutes him a Mongolian blend of Adam, Noah and Cadmus.



The *Pa-Koa*, consists, as its name portends, of eight groups, of three lines each, some of the lines being broken into two halves and others entire, so placed that no particular combination of whole and broken lines is repeated. While we are not directly interested in the esoteric meanings applied to them by the Chinese, for such applications to all of our considerations would swell our volume to infinity, yet it may be briefly stated that to the native of the "Flowery Kingdom" and to the Thibetan, Japanese and Corean, they signify the primitive elements, or Heaven, Dew, Fire, Thunder, Mountains, Water, Wind and Earth; or, according to another formula, Heaven, Sun, Moon, Stars, Laws of the Earth, Birds, Wild Animals and Plains.

The reverence in which this far from self-explanatory formula is held in eastern Asia, is attested by its constant repetition in decorative *motifs*, of a religious character, and its employment upon innumerable amulets and charms, directed against the powers of evil, wherever the Mongolian is found. The purpose of this work is as nothing, if it does not demonstrate the folk lore of the nations to be most largely governed by the geometric religion of the primaeval world and so, in this

case, the scattered parts combine into an intelligible whole.



A strong inclination possesses the writer, after long study of the element of the

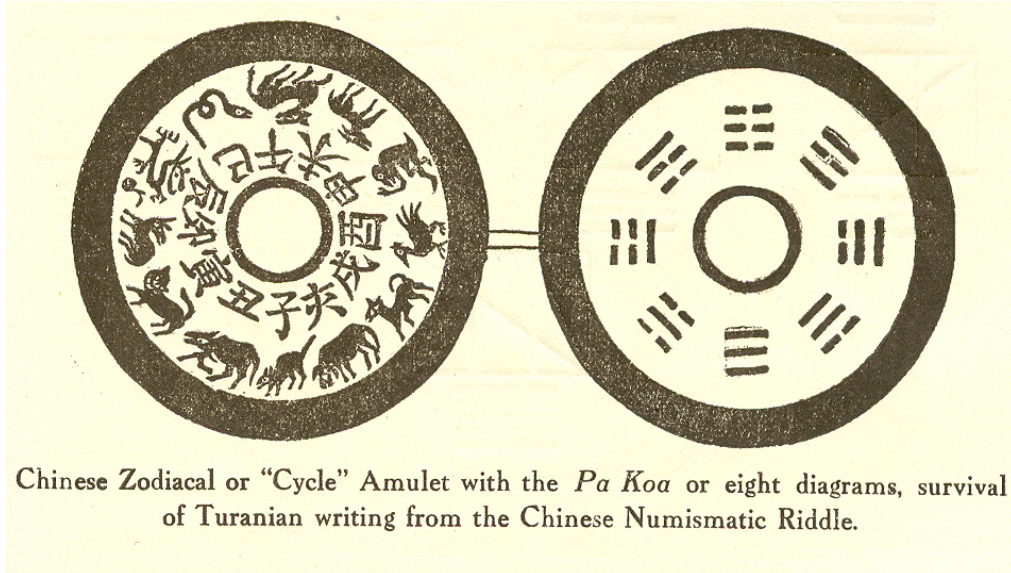
“Yan and Yin.”

Chinese written language, which during the past two thousand years has been reduced from curves and circles to squares and comparatively straight lines, to believe that the classical form of Chinese was a labored temporary departure from a system to which it has naturally returned. Of the inventor of Chinese writing, it is recorded that he arrived at the composition from the marks on the back of the tortoise, the study of the stars and the tracks left by birds in the sand.

Now all Fo-Hi, Tsang Chien, or any other philosopher could have possibly derived from the tortoise marks, almost perfect hexagons, the (geometric) stars and most complicated of bird foot prints were purely geometrical figures, and of these elements they are said to have left five hundred and forty characters, and the *Pa-Koa*, or Eight Diagrams.

Taking the *Pa-Koa* in itself, it is rather remarkable that the numerical puzzle involved has not sooner attracted the attention of mathematicians. To begin with, the total number of entire lines involved is twenty-four, or counting long and short lines, thirty-six, as there are twelve whole and twelve broken lines.

Thirty-six is one fourth of 144 as well as 4×9 . To 360 it is as "Jod" or Ten. It is

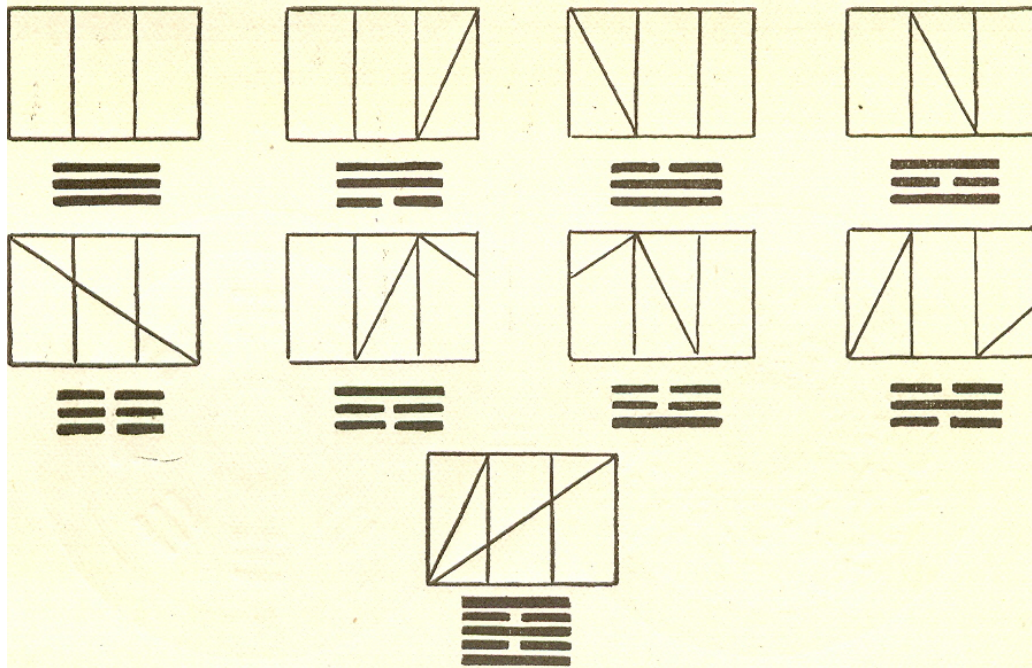


the sum of the sides of the two triangles which lie at the root of all metaphysical geometry - 3-4-5+8-8-8 - the Pythagorean and Equilateral triangles. The *Pa Koa* system touches the Hebrew through the important formula S-L-M-N (סלמן) as it expresses one 6, one 3, three 4' s and three 5' s, but on' taking the totals, we find them divided into $3+6=9+ 12+ 15$, which is the same as $3-4-5 \times 3$. The individual characters of the *Pa Koa* supply the numerical elements of all of the ancient years and their divisions, of the various circle-squaring formulas and of ויחיה, equalling 36, which (VIHH) is most suspiciously like FO-HI in sound.

The Chinese manner of exhibiting the permutations of the *Pa-Koa* is as a square of sixty-four surrounded by a circle of the same number, a hint which will certainly not be lost upon our readers, especially as the number of strokes employed in this arrangement is exactly 364.

Dr. Paul Carus' masterly exposition of the identity of the *Pa-Koa* with the Binary System of Liebnitz is set forth in his book *Chinese Philosophy* (Open Court Publishing Co., Chicago) and is an invaluable contribution to the literature of this subject.

Examining the figure constituted by the five-pointed star on the Breast-Plate diagram, it will be perceived that the groups of three compartments are each broken by the lines of the star in nine different ways.



Pentalpha and Pa-Koa Diagram.

The first eight of these groups, including that uncut by any line, are the original *Pa-Koa*, which omits the ninth figure, derived from the lowermost points of the Pentalpha, and would, had it been utilized, have furnished the figure 7, an hebdomedal factor, which would have rendered the *Pa-Koa* calendar of universal application, as well as of supreme simplicity.* As shown in the Chinese amulets, illustrated from writers and collectors, the symbol of the *Pa-Koa* is nearly always associated with the twelve signs of the Chinese Zodiac, grouped around a circular hole, which represents the Sun. The majority of other emblems, depicted on these Chinese medallic charms, many of them *Octagonal*, the writer has been enabled to show to be (*Chinese Numismatic Riddle*,) derived from the Solar myth and certain of the Zodiacal signs.

Geometrical stars are unknown to the modern Chinese, who invariably represent the astral bodies, as did the Babylonians, with dots or pellets, strung together, in various constellated forms, by a connecting line. Their geometrical art, however, developed on the 64 square, is very analagous to that of the ancient Greeks, but, from Buddhistic considerations, derives its chief inspiration from the Swastika.

* Within a few days after inditing the foregoing, the writer had the inexpressible satisfaction of recognizing the missing "7," the existence of which he had suspected in the original *Pa-Koannmeration*, upon the clay spindle whorl discovered by Professor Schliemann in the ruins of Homer's Troy and depicted as number 1888 of his work "*Ilium*." Accompanying this "7" figure six limes repeated (42) is another figure, which standing for 3, would, six times repeated, (18) bring the total up to 60 and certainly bears every evidence of belonging to the same system as the numerical figures on the Maya documents of Yucatan. Schliemann says that Dr. Lockhart has found various indications of Chinese influence among the Hissarlik antiquities and traces Chinese letters on some of the whorls.

ABRAM AND BRAHMA

As name after name. purporting to be that of either an historical personage or a manifestation of divinity at some definite period, thus bringing it within the scope of historical record, passes in review before us and proves to be an abstraction of numbers through *Gematria*, we are constrained to a belief that much of that which passes for history must be recast within narrower bounds.

Voltaire was satisfied that the remote ancestors of the Jews had borrowed the name of *Abram* from that of the Hindoo Creator of the Universe merely on the philological suggestion of the syllable "BRAM" which is common to both.

We think that our demonstration of the identity of the Hebrew *Tetragrammaton* with the flame symbol of the ancient Zoroastrians goes a long way in confirming the contention so ably supported by Dunlap (*Ghebers of Hebron*) that the Jews were an offshoot of the early Aryan fire-worshippers, and we shall now, along another line of reasoning, connect them with the peoples of the *Vedas*.

Again we revert to the explanation which we made at the beginning of this book that the true basis of *Gematria* lay in numbered vocal sounds, not merely in numbered letters. The "H" which modern orthographists insert in BRAHMA is not authentic.

BRAMA is like ABRAM, one hundred and forty-four, and. this being the case the *Gematria* of both Hebrew and Greek must be the derivative of some profound Oriental esotericism, the historical record of which has not accompanied its so-evident offspring.

Any philosophy based upon the number 144 would also be derived from 36 and 9, in fine from the male or Osiris side of the 3-4-5 triangle.

We will assume, however, that the solar number 36 is to be the determining factor and in 144, which is also the "square" of 12, we have 36 four times multiplied.

Now, from what we know of the Brahmanic philosophy, it embodied many things which, while vigorously denied by the sponsors for Christianity as ante-facto simulacra of Satan, are, nevertheless; to those who are satisfied to regard a contention made on specific premises thousands of years ago as the parent of the same contention held to on the same premises in this latter age, identical with the teachings of Bible and Gospels.

The doctrine of the Trinity in Unity, held as incomprehensible by Christian Theology, is taught with the simplicity of A, B, C by the Brahmanic glyphs, of which the equilateral triangle, adopted into Christian Art, is the principal.

It assigns to the supreme Divinity, in its manifested aspects to humanity - those of which the latter can alone take cognizance - the three functions of Creation, temporary maintenance on the plane of material existence and finally, reconversion into the primordial indestructible elements. These latter returning to the "bosom" of the Supreme Being, to be again launched forth on the ocean of

being.*

To be Continued.

* *Dr. Rawson, the Oriental traveller, quoted by Dr. Weisse in "The Obelisk and Freemasonry" (Bouton,, 1880.) says, "I had been told by an Egyptian Poet that the Arabs anciently worshipped the Sun and that their Masonry was a relic of this cult." (It will be remembered that when Mohammed took Mecca. he destroyed THREE HUNDRED AND SIXTY idols which surrounded the black meteorite now called the CAABA.)*

"The word Allah (God) is an exotic in Arabla. The Bedouin idealizes his race and imagines it Personified into what he calls the ABRAM, the great Father, usually written among us Abraham. from whom are derived all living men to whom they all return at death."

Jesus, in the parable of Lazarus the Beggar, also makes use of the term "Abraham's bosom" in a sense evidently derived from this tradition, which is still current in Moslem lands.

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. V, No. 2, December, 1913

The Brahmanic Trinity is represented in India by the equilateral triangle and its derivative, the hexagonal star, which, identical with the celebrated "Shield of David" among the Jews, is by the Hindu called the united seals of *Vishnu* and *Shiva*, these latter being respectively the second and third persons of the Indian Trinity.

A certain clue is given us by the central star of the "triple Tetragrammaton," which this far older Indian symbol so much resembles.

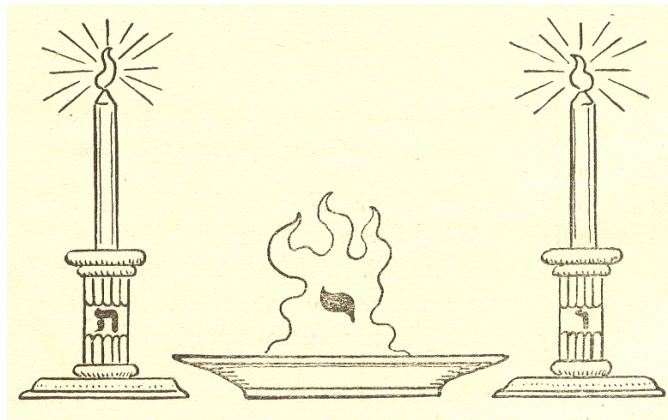
Having to do with a Trinity, however, let us take as the starting point of our investigation the equilateral triangle, inscribing one side of it with the gematric value of BRAMA - 144.

We must express our surprise, not unmingled with pleasure, at an additional discovery - that of the fact that the numerical value of both Greek and Semitic phonetic sounds is identical, showing the indisputable impress of the older religious systems, with which the philosophy of numbers had so much to do, upon the newer forms. The relation between "ABRAM" and "BRAMA" might have been either a coincidence or an isolated case of god-borrowing, but as we continue it will be perceived that we are uncovering the remains of a wonderful old nature philosophy, which while we may not fathom it in its entirety, we can, at least indicate. There is a feature about the names of *Vishnu* and *Siva*, or SHIVA, as it should be pronounced, which has eluded Western observation and may or may not be known to the East of today. It is that VISH and SHIV are the same letters reversed. in order. as though an analogy of some sort attended by a differentiation were suggested. Leaving aside the terminations "NU" and "A" for the moment, we discover that Sh, the Hebrew *Shin* (שׁ) is equivalent to 300, but that if we accept the Greek gematria as having conserved the true original Aryan values that it was originally as Sigma (Σ) 200 "I" and "V" are *Jod* and *Vau*, 16. the sum of 7 and 9. שׁ had always the significance of the flame of Celestial fire. It is the basis of the Babylonian word SHAMASH, the Sun as a שׁ above and below מ Mem or Ma. meaning water, signifying the sun's daily rise from and setting in the water.



Another surviving Jewish fire-worshipping observance which has, like the c'Hanukah ceremony which we describe in the Cross of the *Magi*, is that called

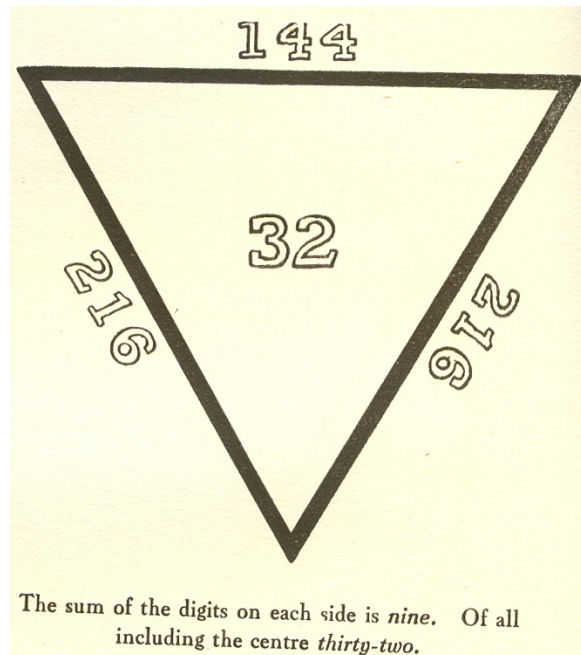
Ahdolah, which consists of placing a saucer between two lighted candles and into the latter pouring the overflow of a tiny glass of spirits which is lighted and permitted



to burn out as a prayer is said and the balance drunk. This position of the symbol of the Divine Spirit between Sun (9) and Moon (7) be it as sacred flame. Sun, Tetrax, Cross or Crucifix we have occasion to remark as a foremost symbol of every religion descended from the ancient Magianism. The same symbol would numerically present as $9+10+7$ the numerals of יהוה.

Has 216, however, any meta-physical qualities of its own, which would justify the further association of it with such important considerations?

Let us turn again to the formula of "Wisdom" S-L-M-N (סלמן). We find 216 to be the cube of the first letter, $6 \times 6 \times 6 = 216$; 27 to be the cube of the second, $3 \times 3 \times 3 = 27$; 64 that of the third, $4 \times 4 \times 4 = 64$; and 125 the cube of 5, $5 \times 5 \times 5 = 125$. The sum of these last cubes is $27 + 64 + 125 = 216$. These two sums of 216, each of which is 6×36 , we assign to the other two sides of the Triangle. The digits surrounding the triangle now constitute, when added singly, the cube of 3 or 27 which is again $7 + 2 = 9$, or added as wholes $16 \times 36 = 576$ or a Tetragrammaton of which every unit has the solar number 36. Adding the central $3 + 2$ the total is 32. The sum of the numbers on each side being 9, the symbolism of the equality of the persons is eminently present. What now, may be added?

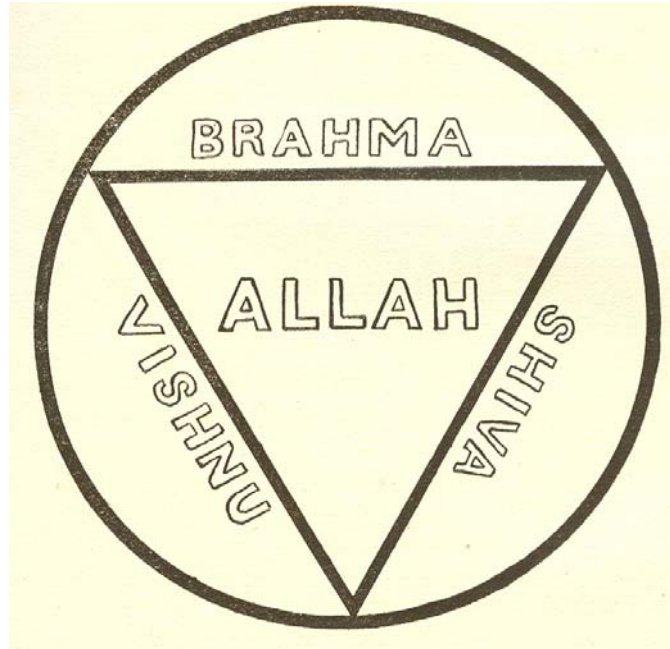


A moment of reflection and figuring and we place in the center of the Triangle the number of the Manifested Logos, 32 ($3+2=5$ also), bringing the grand total to six hundred and eight, that of the *Phoenix*, of SURYA, of HELIOS, the Sun, SOL, SERAPIS, AHURAMAZDA.

The philosophy of the Indian Trinity now requires two more factors to become clear

and manifest.

We already know 216 as the number of metempsychosis, of which this symbol is entirely representative, but we must take into consideration two other numbers, 200, said to be the number of bones in the human body and therefore representing the dead and lifeless matter of which it is composed. Add to this 200 the physical life, symbolized by the Tetragrammaton (16) and the spiritual life of the Logos (32), and



we have the number 248, representing physically the members of the human body, but metaphysically the living image of the Divine maker. The V - I (16) on the *Vishnu* side comes from the side of BRAMA, but on the *Shiva* side it proceeds towards BRAMA.

It is not our intention to enter upon such a discussion of this question as shall carry us into the domain of controversy, but the foregoing, to us, sheds a radiance upon the polemics of the past which is blinding in its intensity.

A vague record exists of an early Gnostic sect called the "*Tetradites*" or "Quaternarians," who held that the Deity embodied *four* persons instead of three; as held by others.

The *gematria* of the central number A-L-A speaks for itself; it is the ALLAH, which is the contribution of Sufism to the religion of the Prophet. It is also the B-L, Bel of the Chaldean.

One further name seems to clinch our argument. The united numbers of BRAMA and VISHNU are $144+216=360$, the degrees of the circle. The *gematria* - 8, Ch; R, 100; I, 1; Sh, 200; N, 50; A, 1. Total 360, CHRISHNA. (The Incarnation of *Vishnu*.)

As to 144 in the abstract it may be analyzed as consisting of 4, the Tetrad or Divine Spirit; 40, Time (14X26 and 16X24) and 100, Space, Number and Proportion. Who can gainsay the facts and 'figures here presented?

It would seem, from the clearness of the foregoing, that we had established a complete case and yet there is another hypothesis so strong that we are left quite in a quandary as to which shall have been the original.

We think, however, that the very discrepancies prove the ancient identities of these systems at some original starting point, for the very dispute between Hindu and Hebrew for the same hexagonal Star, endowed by each with such varying significances, shows the one time existence of a common ground of contemplation. There were orthodoxys and heterodoxys, heresies and protestantisms quite as much in those older days as now, and here we have inklings of the nature of some them.

We have given our reasons for the curtailment of *Vishnu* and *Shiva* to their common alphabetical factors and shown that this process led in the direction of Sufism.

Restoring the "A" to *Shiva* and the "NU" to *Vishnu* we have in BRAMA a total of 144 as before, in VISHNU, one of 272 and in SHIV A one of 217, with a grand total of 633, brought by the addition of the number of BAL (ל בא ל) the Lord, to 666, or the three sides 6-6-6 of the smallest group of equilateral triangles (36), which will produce the six-pointed star and *par consequence* the "triple Tetragrammaton."

We note that the digits employed in this addition add $1+4+4+2+7+2+2+1+7+3+3 = 36$. On the Jewish side of the same proposition we may find ABRAM in the multiplication together of the six points of the star and the remaining triangles $6 \times 24 = 144$. The value of I Sh AAK is 232, that of I Sh MAL (counting the *Jod* 1) is 272 and of SARA, 162, again a total of 666.

While the indications which we have given are far from being sufficient to carry this most complicated question to a definite conclusion, we have at least opened the door to a wide field of exploration into the long forgotten connections between eastern and western Asia. One point certainly stands in relief, and that is the three terminal letters which make all the difference between the two connected systems which we have outlined. They are A-N-D, *Anu* having the value of 57 and supplying the name of another person of the Babylonian Trinity, who together with BAL (33) constitutes the number 90, or that of the Quarter circle.*

The name of the great Carthaginian leader *Hannibal* was none other than this ANU-BAL.

It remains for the student of Sanskrit to carry us a step farther on this interesting path.

(To be Continued.)

* ANU had the original Aryan significance of AIHH or "I Am" the Supreme Existence.

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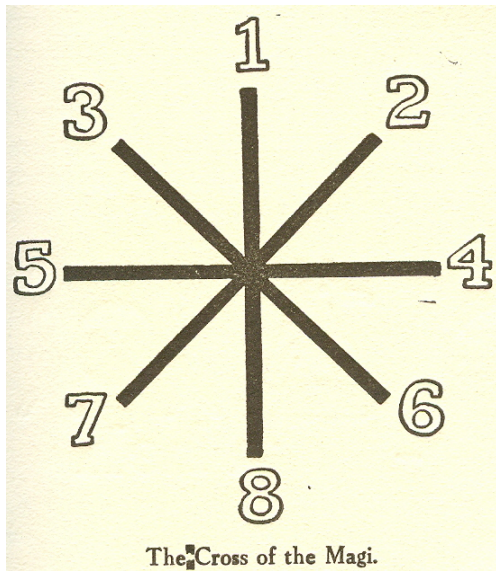
Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. V, No. 3, January, 1914

THE DAWN OF THE CROSS

It is now our privilege to show, beyond all shadow of doubt the manner in which the numerical philosophy of the early Brahmins was derived from the purely natural principles of "metaphysical Geometry." The interest which we derive from our examination of this curious process is anything but diminished by the fact that its underlying basis is the same figure which we have learned to know so well as the "Cross of the Magi" or the *Ilu* symbol of the Babylonians. We designate each of the

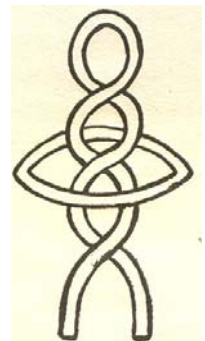


eight rays of this Cross with its number, following the system of the "Dual principle" in ranging the odd or "male" digits at one side and the even ones at the other, which causes them to fall naturally into pairs. each of which amounts to 9 and the total to the Solar number 36, of which so much has been said.

These paired digits are significant in that they are at once seen to be the 72-18 of the squared circle of equal perimeter and the 54-36 of the squared circle of equal area. (See diagrams on page 69.) This arrangement not only, then, from a totally different and unconnected point of view presents the same eternal truths taught by the great problem of Pythaagoras, but as a perfect

key to that figure and consequently to all that it teaches, self-explains the reverence in which it was held by the ancient world. It is the connecting link between the "Forty-seventh Problem" and the extraordinary powers of the figure 9, both of which have attracted world-wide attention without their connection, so long ago one of the closely guarded mysteries of Magianism, having transpired until today.*

Beside the evidences which our labor has produced that the numerical values of the phonetic sounds which lay at the bases of the number philosophies of Hebrews and Greeks were inheritances from Vedic, or even pre-Vedic India, we marvel at the manifold proofs also

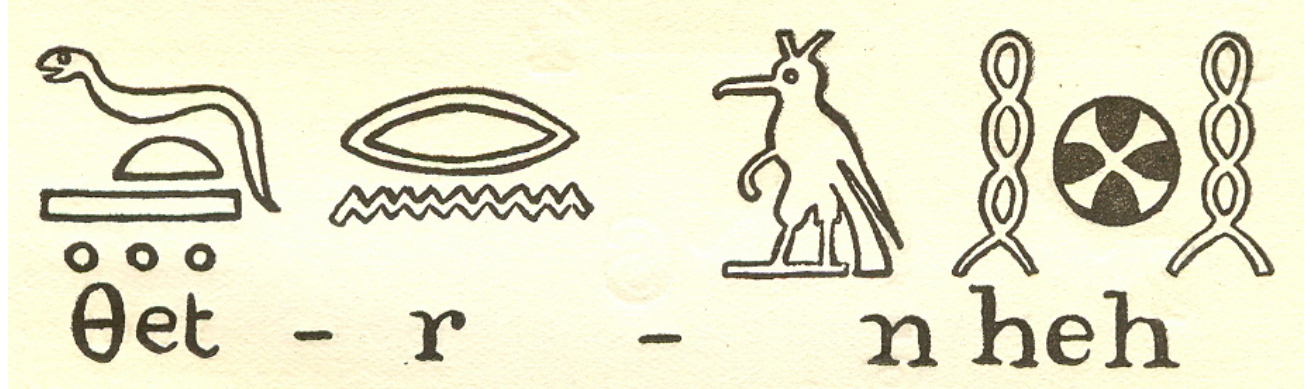


The Hieroglyph of "Horus."
The vesica piscis

* These are, undoubtedly, the two fundamental principles quoted by St. Paul in Heb. Vi, 17-18.

afforded of the remote antiquity of our decimal system of computation, which far from depending on the "invention of the zero" by an Arab mathematician of the eighth century A. D., as we have seen averred, must ante-date all human history.

It is most noteworthy that the important numbers 18, 36, 54 and 72 are each composed of an odd and an even number with the odd or male principle number leading. To this peculiarity is traceable quite a few of the most important of the

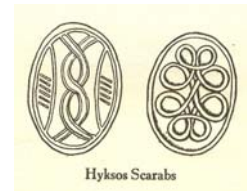


ancient Egyptian symbolisms, notably that of *the thrice twisted cable* which is the hieroglyph for H-R, *Horus* when exhibited as passing through the type of which complete figure is the incarnating LOGOS. Then, again is found in the word *Onet-r-n-heh* signifying "life of infinite duration" and in all probability the root of the Latin word *Aeternitas*, preceded by the *Ankh* cross, which is the hieroglyph for life. *Ankh Oet-r-n-Heh* means Eternal Life. The symbol we are examining is particularly impressive because exhibiting a cake of the sacred bread marked with a Cross -from which the Jews derived their Shewbread, flanked on either side by the *thrice twisted cable*. Now this latter is nothing more nor less than the Solar formula $1-8=36$, displayed in this wise:



| | | | |
|-------|-------|-------|-------|
| 54 | 45 | 5 | 4 |
| 36 | 63 | 3 | 6 |
| 72 | 27 | 7 | 2 |
| 18 | 81 | 1 | 8 |
| ----- | ----- | ----- | ----- |
| 180 | 216 | 16 | 20 |

By following the numbers from 1 to 8 in sequence with the point of a pencil the origin of the symbolic cable will be verified at once. What is still more startling is the addition of the left hand column as 180 (S-L-M-N) in the elements of the two squared circles and of the right hand column as 216, "the number of mtempsochosis" which we have seen to play such an important part in the development of the Hindu triad. We shall return to it again with a far more important consideration. The Semitic conquerors of Egypt, known as the *Hyksos* or Shepherd Kings, made prolific use of twisted cables and ornamental scrolls of eight loops upon their characteristic *Scarabs*.



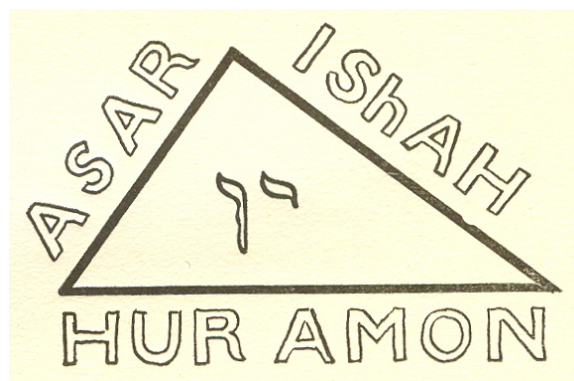
The marvellous properties of the reversed digits:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 |

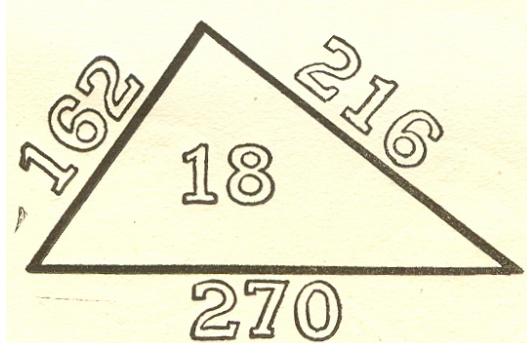
the power of "9" as the mathematical key to the whole domain of Geometry and Physics was the true secret of the eight-pointed star (never more nor less than eight points) which was in such profuse use throughout the ancient world, especially upon the coins of the Greeks and Romans. One of its most interesting numismatic uses to Masons is upon the coins of many Roman Emperor's in connection with the ROYAL ARCH, which latter was designed as a symbol of the Sun-god who was always deemed the patron if not manifesting force under the Imperial purple. The *Octogon* was everywhere exhibited and is to this day among the peoples of the Orient the accepted geometrical figure of the Sun.

We have already set forth the well-established usage of the ancient Egyptians to inscribe the three sides of the Pythagorean triangle with the names of their chief deities, *Osiris*, *Isis* and *Horus*, but we have not attempted to explain the reason therefor until examination of the subject of triads in general had made it easily apparent.

This allotment is not readily explainable through the comparatively modernized Ptolemaic-Greek forms of the names with which we are most familiar; but if we will go back to the primitive Egyptian names for these divinities, which were *Asar Ishah* and *Hur Amon*, we will find them representing values of 162, 216 and 272 respectively.



That there can be no mistake about this is attested by the fact that $3 \times 3 \times 18 = 162$, $4 \times 3 \times 18 = 216$ and $5 \times 3 \times 18 = 270$, the first representing the power of the first eight digits ($2 \times 81 = 162$) as the Solar principle, the second the female or transforming power (cube of six) and the third the gestative ($9 \times 30 = 270$) period of Incarnation* to which two days is added from the 18 required to raise the total of 666 leaving 16, 17 or 2×8 as the centre of the triangle (Eye of Horus) while the sum



of the digits involved in the four numbers is 36. Our examination of the subject leaves us very little doubt as to the source of the abhorrence on the part of the Evangelist John for the hitherto meaningless but oft-cited "Number of the Beast."

Other curious mathematical features are to be extracted from this octagonal cross, which must have had the highest significance to the ancients. For instance (see figure, page ...) the + upright cross has the value of its transverse

* Dr. Westcott quotes the *Tatnud* as saying that the time of Pregnancy of the Hebrew woman is 272 days.

bar, the number 54. Multiply this figure by each of the sacred Egyptian formula 3-4-5. We came into possession of 162-216-270, to which adding the 18 of the vertical bar produces the precise formula of Osiris-Isis-Horus-JV as 666. The X saltire of the same figure gives the addition of 36+72, or 108, the number of degrees of the circle, determining the sides of the square of equal perimeter, or the two largest sides of the oblong 6 X 8 (See Figure). Read as 57+63 the amount is 90, the degrees of the quarter circle, while the first numbers together, 36+72+27+63 equal 198, which we have already identified as SOL-OM-ON in full. Finally, if we care to return and multiply 18 by 3-4-5 successively we shall find ourselves in possession of 54+72+90, or again 216. It cannot fail to be observed that almost all of our important numbers are divisible by *Nine*. If the Star of the Ineffable Name be rightly dissected it will symbolically indicate the mathematical use of the nine ordinal digits parallel in opposite senses to produce the results indicated.¹



Babylonian Cylinder Seal, showing Geometrical Sun, B. C. 3000---Author's Coll.



¹ "The basic idea underlying the Philosophy of the Hebrews was that God contained all things within Himself, and that man was His image: Man, including Woman – as androgynous - and that Geometry--numbers and measures applicable to astronomy---are contained in the terms "Man and Woman." The apparent incongruity of such a mode of reasoning was eliminated by showing the connection of Man and Woman with a particular system of numbers and measures, and Geometry by the parturient time periods which furnished the connecting Line between the terms used and the facts shown and perfected the mode used.---H P. Blavalsky. Secret Doctrine, p. 479

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The American Freemason, Vol. V, No. 5, March, 1914



ARRANGED in this fashion the divided numerical series of the Dual principle are made by the Chinese the basis of the philosophical system set forth in the *Yih King*, which has been most ably described for readers of English by Dr. Paul Carus in his "Chinese Philosophy" and "Chinese Thought." (*Open Court Publishing Co., Chicago.*) Under the name of the "Writing of Loh."

The numbers are so set in the nine squares as to add *fifteen* in every direction. We have already demonstrated that the sacredness of the number 15 was of Semitic origin and arose from its being one of the Cabalistic names of the

| | | |
|---|---|---|
| 4 | 9 | 2 |
| 3 | 5 | 7 |
| 8 | 1 | 6 |

The Square of *Sheb*, *Saturn* or *Jah*. See Mackey's Encyclopaedia on Magic Squares. 40+5.

Father-Son God, יהי or *Jah*. (Psalm 68, Verse 4.) Taking into synthetic consideration the representation by this square of the powers of the number 9, the Dual principle, the Pythagorean problem, the presence of spirit in the midst of matter and all the other metaphysical considerations which it is called upon to evoke we have no hesitation in saying that it represents the original sense of the 'nine square' of the Forty-Seventh Problem of Euclid and as such was common to the mysteries of the West as well as of the East.

If the first or Osiris square of the Pythagorean problem (3^2) presents the sacred *dekadin* the form of the digits from one to nine, the 'ten' being expressed by the Cross and the addition of every pair of figures outside of the 'five,' the second or Isis Square (4^2) presents it as the *Tetrax* and *Tetragrammaton* so numbered as to add the Solar number 36 on every possible combination and furthermore to divide this into 10 and 26 as often as possible or TETRAX plus יהיה It must also not be forgotten that the Number 36 signifies יהיה or "He who is to Come," so that in the Zodiac modelled upon this square we have the grand Key Horoscope of the Universe particularly with reference to the Sun-God as Messiah, revealed on a cross, in the angles of which are $5+8+2+11=26$ or יהיה and the heart of whom is the flame of the *Tetrax* or *Jod* (10). Read from right to left the numbers across the top of the square, come within sixty minutes of the precise number of hours in the Solar year. $365 \times 24 = 8760 + 6 = 8766$ and $8+7+6+5=26$ or יהיה.

| | | | |
|---|---|----|----|
| 5 | 6 | 7 | 8 |
| 4 | 2 | 3 | 9 |
| 3 | 1 | 4 | 10 |
| 2 | 1 | 12 | 11 |

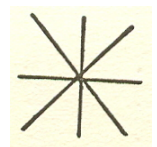
The Square of *Jupiter*, so called. See Mackey's Masonic Encyclopaedia on "Magic Squares."

| | | | | |
|---|---|---|---|---|
| 9 | 8 | 7 | 6 | 5 |
| 7 | 6 | 5 | 4 | 4 |
| 5 | 4 | 3 | 3 | 3 |
| 3 | 2 | 2 | 2 | 2 |
| 1 | 1 | 1 | 1 | 1 |

The so-called Square of *Mars*. See Mackey's Masonic Encyclopaedia on "Magic Squares."

The third or *Horus* square the Pythagorean problem is numbered on a totally different plan but one which we shall be able to show is hoary with antiquity.

It first claims our attention as a perfect "ILU" Cross of Eighteen so that the total of either Cross (+ or X) is Thirty-Six.* The rectangular numeration aligns the "Dual principle" (except 0) at the left. The central cross is composed of the numbers 1 to 7, a total of Twenty-Eight. The detection of the importance of this figure must be credited to the instinct which is aroused by long persistence in any given line of research. One becomes so familiar with certain general considerations that the attention is arrested the moment they occur under circumstances of such significance as to awaken the



* The two together make 72 the symbol of which is the Five Pointed Star. ($6 \times 72^\circ$)

suspicion that they are related to the subject of speculation.

Throughout all the ancient wisdom there is a remarkable dwelling upon the number *Seven*. With the innumerable esoteric references of which it is the subject in all the philosophies of East and West we cannot concern ourselves more than to assert that they constitute a most remarkable series worthy of study at any time. Dr. Westcott's work on "Numbers" which we have already frequently quoted, gives an admirable summary.

The main considerations, however, upon which all the others seem to have been founded is the association of this number with the planetary system as known to the ancients.

Geometrically, the number Seven is related to the 3 and 4 of the Pythagorean problem (Osiris and Isis) and to the vertical axis of the Equilateral Triangle.

All subjected to planetary influences and classified to accord with them were the seven vowels, primary colors, metals, days of the week and notes of music. The number Seven was also sacred to all gods and sages who were originally anthropomorphizations of the planets, to Apollo (Ebdomaios), Mithras, Osiris and Adam Kadmon (The Archetypal Man).

The list may be partially reconstructed as follows:

| NUMBER | VOWEL | | PLANET | COLOR | METAL | MUSICAL NOTE |
|--------|-------|------------------------------------------------------------|----------------|---------|----------|--------------|
| 7. | A. | Termed the Sabaoth or "Host of Saturn" in Holy Writ. | Mars. | Red. | Iron. | Fa. |
| 6. | E. | | Diana (Selene) | Orange. | Silver. | Si. |
| 5. | I. | | Helios. (Sun) | Yellow. | Gold. | Mi. |
| 4. | O. | | Venus. | Green. | Copper. | Re. |
| 3. | U. | | Jupiter. | Blue. | Tin. | Sol. |
| 2. | W. | | Mercury. | Indigo. | Mercury. | Do. |
| 1. | Y. | | Saturn. | Violet. | Lead. | La. |

We shall return to the philosophy embodied by the ancients in the cruciform arrangement of these elements, but first we wish to identify the whole square from which it is extracted as the *fons et origo* of the first chapter of Genesis.

There exists in the British Museum a Babylonian Cylinder Seal concerning which there has been much speculation. An impression of it in wax gives us the representation of a couple seated on either side of a tree which has *four* branches on one side and *three* on the other. The figure on the left is distinguished with horns such as are symbolical of the Sun-God, while that on the left is a female figure behind which, standing erect upon the tip

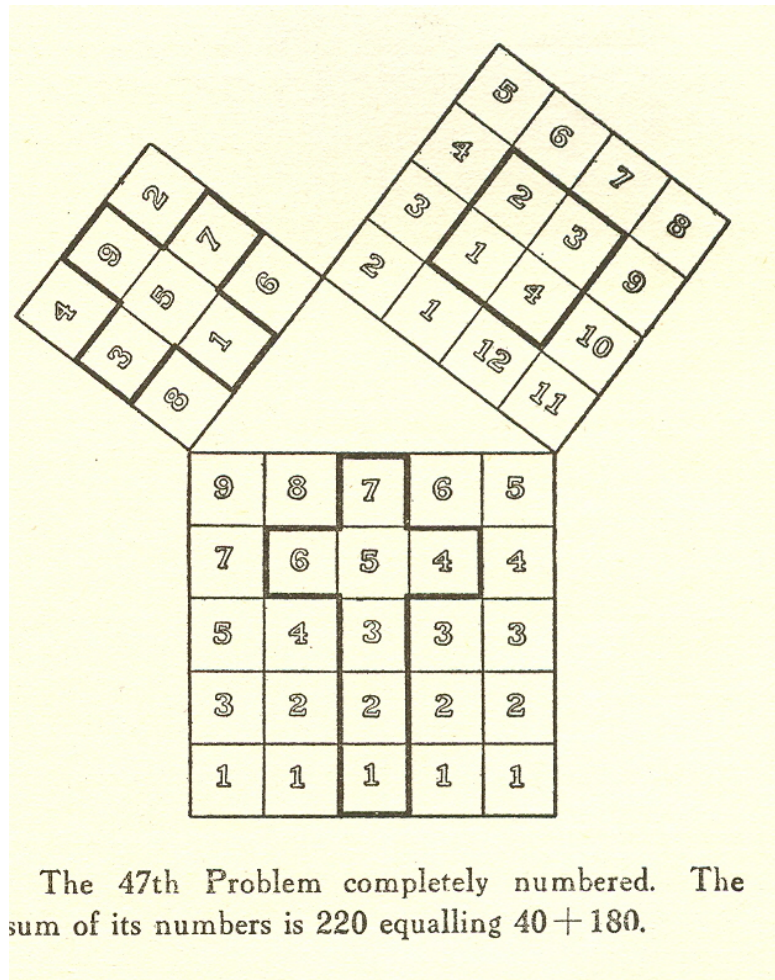


The Babylonian Adam and Eve, from a cylinder seal in British Museum.

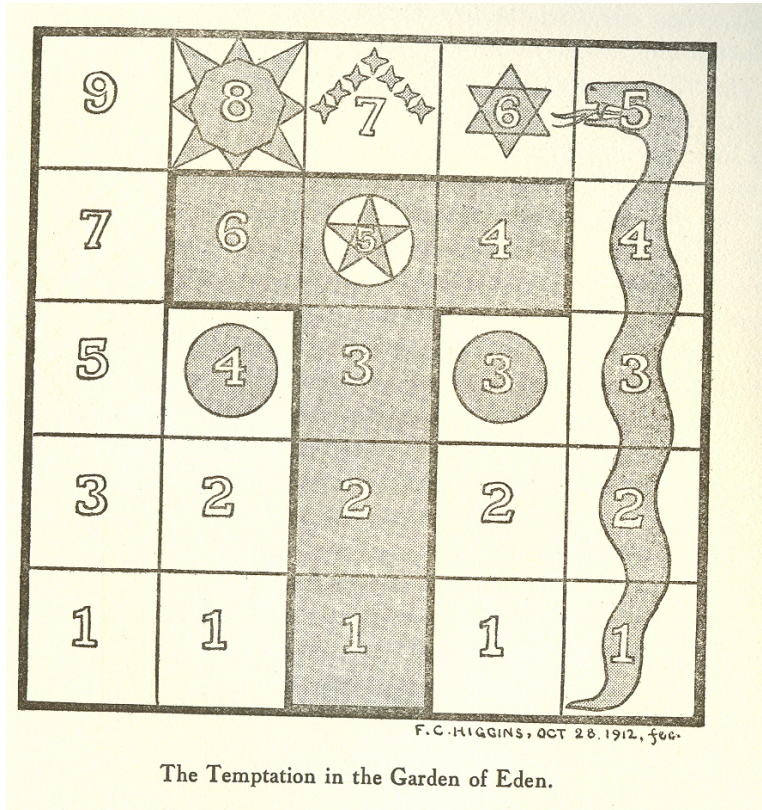
of its tail and undulating in six bends, is a serpent. Controversy has already raged about this figure, many learned Assyriologists, including the late George Smith, having at once recognized the analogy between it and the Biblical legend of the temptation and fall of mankind through its first parents. On the other hand the conservative school of scripture students has been most indignant at suggestions proffered that this and other fragmentary matter of equal moment demonstrated the Adamic legend of the Bible to be of Babylonian derivation, asserting the hypothesis in this respect to be "born of delusion and forced interpretation."

The "Temptation Scene," on the cylinder in question is engraved so that the figure of the "Sun-God" is at the right, the reverse of the impression in wax. If we will compare it in this manner with our diagram, we are able to segregate the central Cross 1-6 as the "Tree of Life," which is also a numerical figure of the *Sabaath*. The fruit are the figures* 3, 4 and 5 (Jupiter, Venus and Helios; *Javeh*, *Binah*, and *Tammuz (Adonai)* or Osiris, Isis and Horus.)

The addition of the first two columns gives us 46 or A-D-A-M (אדאם) who is naturally created out of A-D-M-H (אדמה) or 50, the sum total of squares in the 47th Prolem and also "Red Earth." The sum of the fourth column is 16 or E-V-E. It does not require much of a stretch of the imagination to see that this couple "created by God in his own image" represents a clever play on numbers by which the 46 of Adam is as 4+6=10 or *Jod* and the E-V-E or 16 *Heh-Vau-Heh*, combining as יהוה. Behind "Eve" in the extreme right hand column stands vertical numeration 1+2+3+4+5 equalling 15, the divine number J-H (יה). All Biblical students are aware of the fact that serpent standing erect on its tail was among the ancient Egyptians the symbol of Divine Wisdom and second by the Talmudical controversies in which it was claimed that the tempter of the primordial pair was יהוה himself, in Serpentine guise. This grouping places correctly the principal figures in the drama of "Paradise Lost." The Creator (1-3-5-



* See Revelation XXII, 2.



7-9), the Tree of Life with its fruit (28), the Serpent (15), Adam (46), and Eve (16). The *growth* of the Tree of Life is represented by the successive numerations.

| | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| $1=1$ $1+2=3$ $2+3=5$ $3+4=7$ <p style="text-align: center; font-size: small;">[To the right]</p> $3+6=9$ <p style="text-align: center; font-size: small;">[To the left]</p> | $=9+16=25$ <p style="font-size: large; font-weight: bold;">The Forty-Seventh Problem</p> | <p style="font-size: large; font-weight: bold;">The geometrical sequence</p> <p style="font-size: large; font-weight: bold;">3—4—5. The fruit.</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|

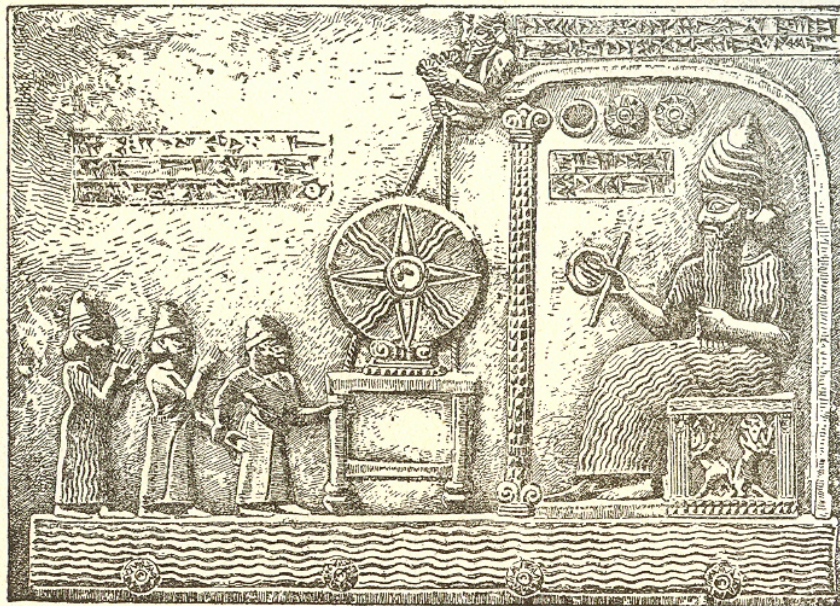
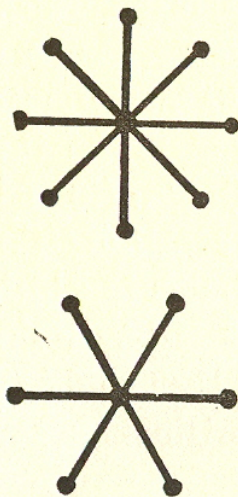
The name of the locality itself E-D-E-N is the numeration of the cube of four, 64, and one (see Ezekiel XXVIII 12, 13) of the strongest Biblical references to the ancient religious community of thought and tradition between the Phoenicians and the Jews invokes their common knowledge of this mystery. Above the tree between "Sun and Moon" we may safely adjudge '7' to the seven planets, which still further enhances the meaning of the ancient mystery but we note also that the two fruits hanging just below the nethermost branches of the tree correspond to the numerals '4' and '3' on the diagram. while the head of 'Adam' is the Solar *Octagon* (8) and that of 'Eve' the Lunar *Hexagon* (6.) This would constitute the original Adam and Eve as the figures in a Celestial drama in which the spirits of the Sun and Moon dwelling in Paradise - *i.e.*, the Heavens among the animals of *the Constellations* had been banished *to earth* for disobedience. This is most likely the original Aryan myth.

Referring to the terms of the 'temptation' - "For God doth know that in the day ye eat thereof then your eyes shall be opened and ye shall be as gods, knowing good and evil" If we speculate but for a moment upon the relations of these four numbers, regarding the *Eight* or Sun as Adam and the *Six* or Moon as Eve. The true fruit involved will be the geometric product of the *Three* and *Four*, the *Five* which occupies the exact centre of the Cross and is the personal number of the LOGOS.

The connection between this number and the traditional apple of Eden has never been lost to Rabbinical students.

The colors of the apple are red, green and yellow, principally the latter, the color designations of Mars, Venus and Helios, the Sun, on the planetary scale, while the *Five* seeds or "pips" which constitute the centre are radiated in the form of a *five* pointed star. How may five be divided between two persons? In two manners alone. Into 4 and 1 or 2 and 3. How are these numbers apportioned? There is no necessity of further detail as to the divine significances in numerical philosophy of the numbers 9 and 10. Well, the division of the forbidden Apple between Adam and Eve in the proportion of 8+ 1 and 6+4 will make the former equal 9 and the latter 10 while dividing the 5, 8+2 and 6+3 brings about the reverse and the allegory is complete.

We are, however, interested to know how a Solar 8 and a Lunar 6 are reconcilable with the 9 and 7 with which we have generally to deal. It is because the *centres* of the circles from which the eight rays and the six rays respectively radiate count each as 'one.'



Anu the Supreme God of Babylon, with the Circle and Diameter, superintends the movement of the Sun, *Shamash*, by *Bel* and *Ea*, gods of the upper and nether regions of the World. Assyrian Sculpture reproduced by Perrot & Chipiez (Art in Chaldea and Assyria.)

If the curious reader will subject the Babylonian symbol the Sun-god *Shamash*, to geometrical analysis, he will discover that it has for its basis the 'nine' square of Pythagorean problem, so divided as to produce the *Ilu* Cross in the centre of an

Octagon with the whole figure dissected into sixty-four parts with the 28 and 36 perfectly divided.

(To be Continued)

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ORIGINS AND SYMBOLS OF MASONRY

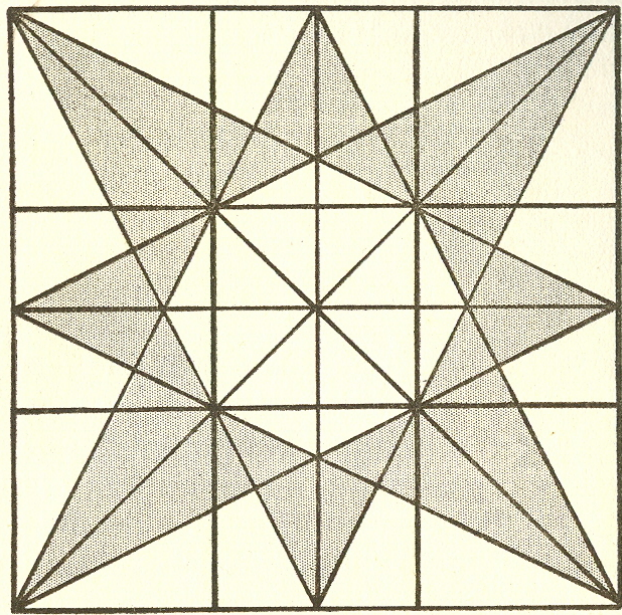
AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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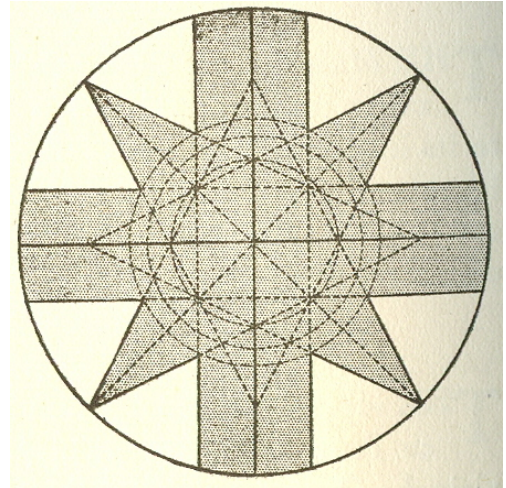
The American Freemason, Vol. V, No. 6, April, 1914



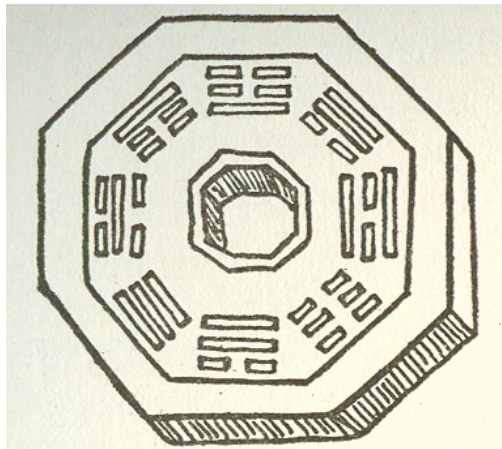
The Solar and Lunar significances of Octogon and Hexagon are not only unmistakable but one of the most persistent survivals of this ancient Magian lore down to comparatively recent times.

Among the Greeks and Romans the octagonal framing of many frescoes of Apollo and Helios attest, once attention is called to it,

the association of this geometrical figure

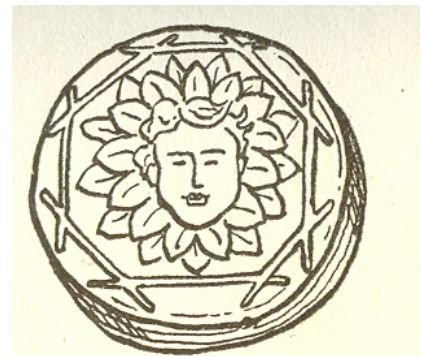


with the Sun. Numismatists are well acquainted with the coins of Amisus which bear a Solar emblem in the shape of a human face surrounded by a radiation of either feathers or petals, the whole enclosed in an octagonal outline.



Chinese "Temple" Coin showing the Pa Koa in Solar Octogon.

Among the Mongolian peoples the octagonal form of religious objects is of long maintained tradition. Dishes, Plaques, Amulets, Coins, Charms and many other objects are to be found among the Chinese, Coreans, Japanese and some of the Mongoloid Indian peoples, are



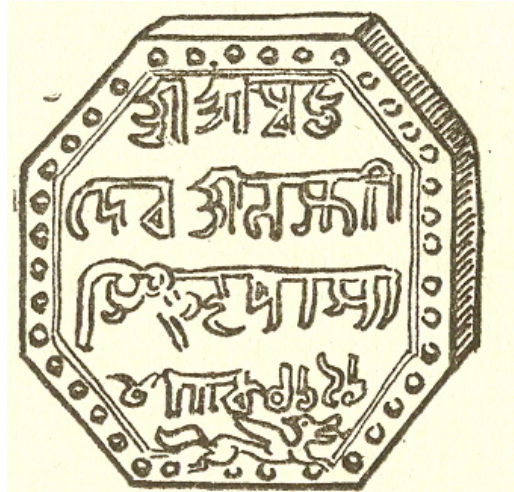
Ancient Greek Coin of Amisus.

of octagonal shape, not by mere chance or fancy but made 80 as symbols of the ancient wisdoms of those peoples. The Chinese arrangement usually shows the emblem of the Dual principle (See page 36) surrounded by the *Pa Koa* or "Eight Diagrams" of *Fo Hi*. This has been passed over.

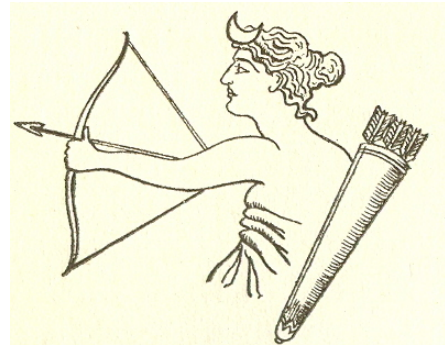


The Chaldean Moon Goddess *Chiun* or *Ken* from Layard's 'Nineveh' The Moon receiving her light from the Sun was the type of matter vivified by Spirit.

A silver coin of Assam which we reproduce is not only octagonal in form but exhibits a tiny dragon in one of the facets so that there shall be no doubt of the Solar symbolism. The Lunar Hexagon is naturally the heart of the six pointed *Hexalpa* or *Mogun David* which reached the Jews through their Chaldean neighbors, having been among the Babylonians the star of the goddess *Chiun* (identical with the *Istar* or *Ashtoreth*) as alluded to by the Prophet *Amos** and by Stephen the Martyr (Acts VII: 42, 43.) The identity of this *Chiun* or *Ken* with *Isis* of the Egyptians and finally



Silver Coin of Assam



Diana from a Greek Cein

Artemis or *Diana* of the Greeks and Romans who always wears the emblem of a lunar crescent is sufficient evidence of the maintained identity of the lunar goddess whose original geometrical lunar symbol eventually becomes pictorial.



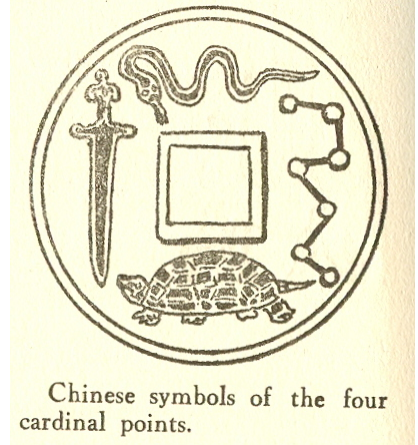
Latona with the infants. Apollo and Diana, attacked by the serpent *Python*.

From the ground we have gone over we are able to recognize the numerical elements of the "Horus" square of the Forty-Seventh problem in an ancient painting (probably from Pompeii or Herculaneum) of Latona with the infants *Apollo* and *Artemis* (*Diana*) with the

* "But ye have borne the Tabernacle of our Moloch and Chium your images, the star of your god which ye made to yourselves." *Amos V; 26.*

Serpent *Python*.

Symbolically Latona is the "Night." The seven numbers of the Cross would represent the nocturnal period as the seven planets, the assimilation of the Cross to the human form being already well understood. Apollo, the Sun, is supported on the right arm of the central figure and Artemis, the Moon, on the left arm, which is strictly in accordance with the Key diagram as also the position of the Serpent, standing erect. A coin or ancient TABAE shows the Ephesian Diana disposed after the same plan. (Picture.) The Chinese handling of the same elements is shown in the accompanying Temple Amulet in which the Cross becomes a short sword apparently, the "3" and "4," seven stars and the two bottom rows of numbers made to typify the terrestrial world under the old tortoise type, 3 being the head 2+2+2 the octagon of the carapace and 1+1+1+1+, the legs and tail, the total number Involved being the fateful "sixteen" of the Tetragrammaton. We have already in the *Chinese Numismatic Riddle* pointed out the analogy between this piece and the symbols on the Babylonian steles.



THE UNIVERSAL MOTHER

We have, with our incomplete and necessarily imperfect materials sketched the rise of anthropomorphic legends from the Osiris and Horus squares of the great Pythagorean problem. We now come to the equally weighty considerations attached to the thesic square representing the "Universal Mother."

The basic geometrical figure is of course the square of the female even number "4," which mated in the form of a right angle to the square of the male odd number "3," gives issue to the square of the male odd number "5" which is the "Son." None of these symbols embodied in idols or amulets was, however, considered other than the key to the divine mystery enabling the finite human creature to sense, by mentally reflecting them, the rays of divine Wisdom.

The ancients were not therefore confused by the fact that the Eternal might be manifested sometimes under one number such as "Ten," at another time as "Nine," at another as "3," "4," "32" or "36." They strove, however, to show the startling correlations of these numbers by means of the unalterable, unchangeable geometrical verities and their object was not to show positive divisions or permanent differences, but to demonstrate the unity or oneness behind all manifestations. Just as four (1 +2+3+4) was shown to be ten, "ten" might in the *tetragrammaton* be shown as "sixteen" and so on *ad infinitum*. As in the Spiritual Trinity, Creator – Preserver - Destroyer (or transformer) were ONE, or Father and Son were ONE, from which divine spirit emanated and constituted a third power which still remained identified with the essential unity, so in the Anthropomorphic Trinities of Father, Mother and Child; the Male principle was at once Father, Husband, Brother and Son and the Female principle Mother, Wife, Sister and Daughter, while the two sexes blended together in the last analysis as the primordial Androgynous Unity.

There is therefore no Polytheism which does not resolve itself on final examination into the most rigid monotheism.

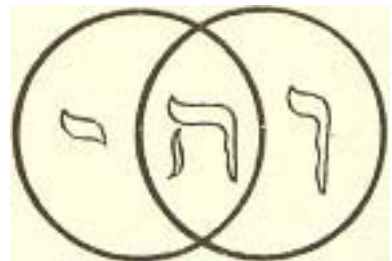
We are not, ourselves, endeavoring to execute the impossible task of fathoming the Deity, but we are examining the traces left to us in the symbology of the races, of ancient attempts to do so and to great extent proving that we have never advanced a step beyond them in our conceptions on either the material or spiritual planes.

While mother Eve was not the first expression of the anthropomorphised female principle, she stands as its symbol to our race and her numerology **יהוה** H-V-H (EVE) is 5-6-5, or 16 that of the second square of the problem.

Even this is a beautiful little allegory of the great Androgyne, for if Jod (י) be "10" then in the heart of the male "10" resides the female "6," which is exactly what the Tetragrammaton graphically expresses, and that is what is fundamentally meant by **יהוה** (J-H-V-H.) Then, as we have shown, "H-V-H" (16) is the base of the square and "J" (10) the radius of the circle of equal perimeter.

So we have in *Jod* (10) the divine Male principle, in *Vau* (6) the divine Female principle and in *Heh* (5) the symbol of the divine progeniture.

We have explained how *Jod* is "nought to nine," of which the synthetic figure is "9" a trinity of "threes," which latter is a trinity of "ones," so we find that Jod-He-Vau - J-H-V, is really an esoteric Trinity in every way corresponding to the *Trimurti* of the Hindoo, the sum total being 21, the number of the "foundation stone" which is $1+2+3+4 +5+6$ or $2+1=3$, while $1 \times 2 \times 3 \times 4 \times 5 \times 6 = 720 = 360 \times 2$ or the two circles which manifest the *Vesica Piscis*. The "Sixteen" of the Isic Square is not barren because it is fecundated by the Male principle. It is the union of $3 + 4 = 7$ and $5 + 4 = 9$. The symbol of this union is the figure erroneously called the "Star and Crescent" which is really Sun and Moon in creative conjunction (an eclipse) and is a geometrical figure of which the equilateral triangle ($36 + 28$) is the supreme symbol and reaches us from the primaeval past.



Our JHVH is then not only BEING, "past, present and future," the male and female principle, the days of the year the right-angle triangle, the cube and the squared-circle, but also the square of 'four,' according to the aspect in which it is viewed.

We shall secure a better idea of the genesis of the notion of the Universal Mother if we return to the symbols of the Octagon and the Hexagon, or as our Babylonian precursors would have called them, *Shamash* and *Sin*, the Sun god and the Moon goddess. The first we have shown to be to all intents and purposes the Ilu figure while the latter is the hexagonal star. The geometrical union of the two principles was effected as follows: First the intersection of the Star

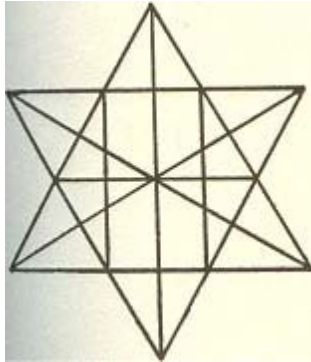


by and secondly the introduction of the two parallels hypothetically the twin offspring of the first marriage,

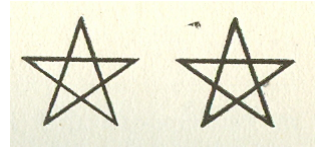


which represent The Dual Principle.

The Hexagram will now be perceived to be a maze of *Pentalphae* or five-pointed stars twenty-eight compartments. Our principally however, on the twin stars displayed, apex to apex, at the sides.



interlaced which divide it into attention is riveted



Here we have, at once, the "Heavenly Twins," which figure in all the ancient mythologies, for from the accidental or intentional intersection of this double triangle at whatever period man was first moved to make it the subject of his metaphysical speculations, were born one of the most potent and consequence fraught series

of symbolisms which the world has ever known, those of *the twelve signs of the Zodiac.*

of the Zodiac.

1. Carthaginian Coin, from Ignatius Donnelly's *Atlantis*.
 2. Jewish *Shekel* of the Maccabees.
 3. Athenian Coin with *Poseidon* and *Athena* at "Tree of Life."
 4. Reverse of Coin of Emperor Titus commemorating the conquest of Judea.
 5. Agliobolus and Moloch-Belus, the gods of Palmyra, from ancient slab.

ANCIENT COINS ETC., RELATING TO THE TREE OF LIFE

(To be Continued)



Brother Higgins will be glad to reply to any questions asked, such as may arise from a reading of these articles. Those who may believe they detect errors in his computations, or consider him wrong in conclusions are requested to send in their criticisms. In such way the series will reach its highest value. The book of this author, "Cross of the Magi" so frequently referred to in these articles, can be procured directly from the author, 47 W. 84th street, New York City, or from the office of The American Freemason, at a price of \$1.00 per copy.

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

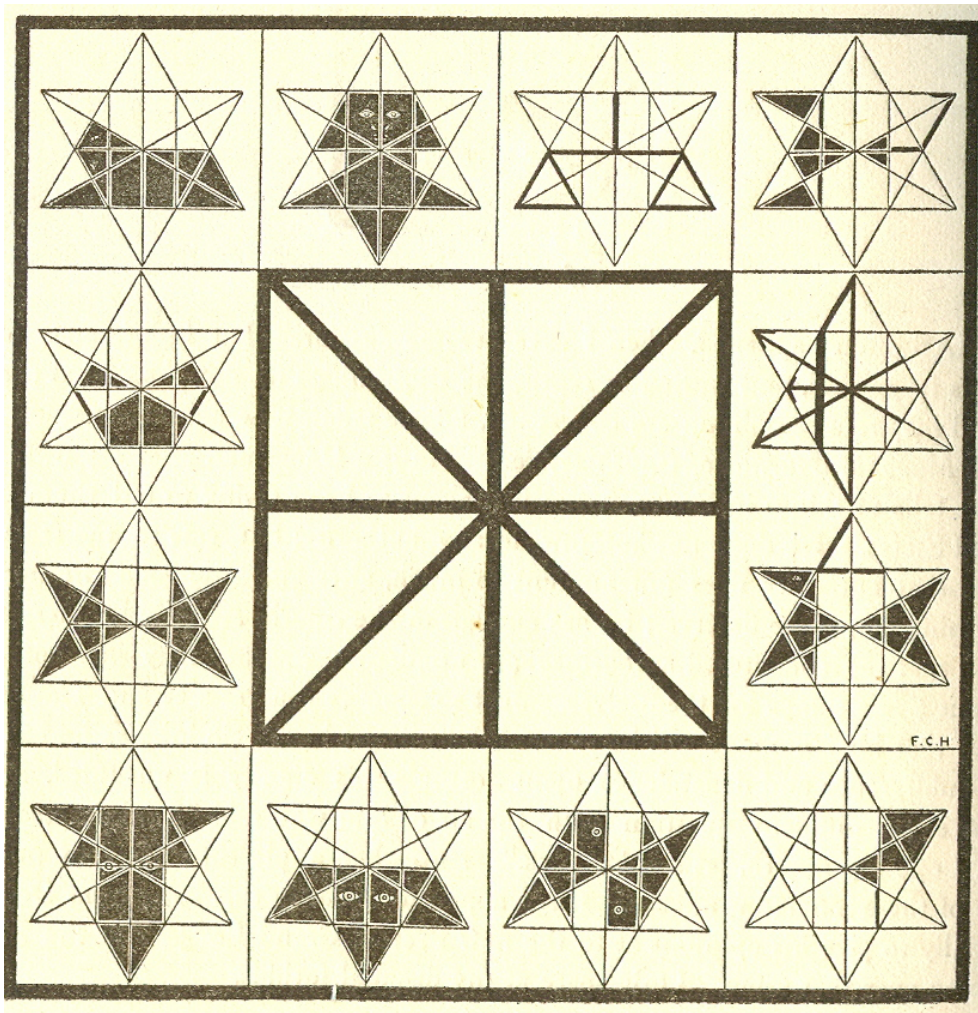
Ivanhoe Lodge, 610, New York.

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The American Freemason, Vol. V, No. 7, May, 1914



E have clearly demonstrated the derivation of both the *ILU* principle and of the five-pointed *Pentalpha* stars, from within the properly intersected six-pointed star, so that it is but a step onward to the detection of other figures, to be "blocked" out, from what the great Sam Lloyd has called "Tanagrams," or Chinese Puzzle of this remarkable Key. We think that the reader, whose patience has permitted him to follow us thus far, will view with astonished delight the hypothetical re-construction of the original Zodiac -- as here presented.



Its perfect symmetry, geometrical truth and extreme plausibility, are greater

recommendations in its favour than much doubtful historical record would be of a less striking figure.

We have absolutely no data to go upon as to the arbitrary selection of definite animal figures, for the Zodiacal signs, at whatsoever period of the world's history.

An ocean of literature exists, of a sentimental and philosophical character, concerning them *ex post facto* and they have been interpreted to possess various esoteric significances, by the adepts of almost every cult the world has known. None of these appreciations have, however, ventured upon such a hard and fast reasoning, as we here embark upon.

We have our identification, however, based upon the following significant facts:

1. The extraordinary fidelity of the pictures, to the objects to which resemblance is claimed-resemblances which, the moment they are pointed out, seize upon the imagination, with every indication of final solutions to the great problem involved.
2. The outlines and poses of certain of the objects-notably the reclining figure of *Leo*, the back to back, head to tail disposition of *Pisces*, the frontal presentation of *Taurus* etc., which conform precisely to known symbols and decorative effects of the ancient world.
3. The instantaneous identification of the figure of the *Sphinx* as *Virgo*, identical among the Hittites as *Ken*, Babylonians as *Istar*, the Phoenicians as *Ashtoreth* and the Egyptians as *Isis*, in the presence of so many pyramidal forms, the significance of which leaves doubt aside.
4. The manner in which *Leo* and *Virgo* combine to produce the famous Egyptian type of the reclining Sphinx.
5. The fact that all these figures are equally present in the same stellar figure, proclaiming them as symbols of the attribute of "oneness," or monotheism, rather than as separate entities.
6. The demonstration, as we proceed, that not only the figures of the Zodiac from which, on undoubted historical authority, were derived the notions of the mythological gods, but many extra Zodiacal figures and symbols of power and divinity, were derived from the same source, many of them offering even more striking analogies.
7. The circumstance that all of the poses, or positions of objects, the outlines of which are derived from the six-pointed star, became *hieratic*, or of religious significance, in the conventionalized representations of later and freer artistic elaboration.

As Lenormant says; "Whoever has studied the representations on the Assyrian and Babylonian cylinders, knows that in general, side by side with the religious subjects engraved upon them and forming their most prominent decorations, the background of the stones is covered with symbols of smaller dimensions, all of a sidereal and astronomical nature, the Sun with its rays, the lunar crescent, the five planetary globes, the seven stars (of the Great Bear,) the cross which represents the four cardinal points, the great celestial serpent. Joined to these symbols, whose



nature and intention cannot be for a moment doubted, are two religious emblems, of a very lofty and very comprehensive nature, the symbol of the supreme divine power, which represents *Anu*, or *Asshur* and the image of the *Kreig*, the *Mipleceth* of the Bible (I. Kings, XV., 13; II. Chron. XV., 16.), besides these, a certain number of figures, which are all, without exception, those of Zodiacal signs and present an almost complete series, as found upon the different monuments."

We are concerned, in this essay, uniquely with the task of identifying and classifying the Zodiacal symbols, and shall not concern ourselves with other references than those which point directly to the picture for elucidation, but our effort becomes illustrative of one of the greatest masses of subject matter, ever written around any defined topic, and readers will find new pleasure in perusing old traditions, in the light of this new evidence.


The reason for the attributions in question is lost in the mists of antiquity, unless we may accept the current notion, that in some remote manner the star groups of the Zodiacal circle, suggest the shapes of the objects named. Beside the Zodiac, there are in the heavens many other picture groups, all duly named in the same arbitrary fashion, but the Zodiac is evidently the oldest tabulation of all and we can fancy that the Zodiacal groups were named as corresponding to the sacred formulae, evolved by the Magi rather than *vice versa*.

We may first concern ourselves with the central figure of *Ilu*. It may here just as well be remarked that the *arrow-headed* writing by which this name, as other Assyrian cuneiform inscriptions, are expressed in *not* "arrow-headed," so much as it is derived from the sections of the *Pentalpha*. But two characters are common to the form of caligraphy, the



which is the right half of  the *Pentalpha*
and the  which is the cross-piece.



Join the two and we have  already a strong hint at the underlying principle.



Ilu, is identical with *Chronos* (Gr.), the father - of the gods, especially of *Zeus* (who is identical with the Assyrian *Bel*, *Ba-al*, *Bar Ilu*), the Greek significance of the name being "Time," or "Eternity." For the whole story, mythical and wild in the extreme, we must go even beyond the Greek mythology and turn to the Cosmogony of the Phoenicians, which has been transmitted to us by Philo, of Byblos. In it we find innumerable connecting links between the oldest myths of the Chaldeans and the personages of Biblical legend, all tending to the ultimate divine entities of the Greeks and Romans, defined in the classics nearer our own days. Finally, after innumerable wars, adventures and accidents among the gods, the great *Astarte*, reigning jointly with *Baal*, (*Zeus*,) places upon her head the insignia of royalty, the horns of a bull and wandering through the inhabited earth, finds a *star* fallen from heaven, which she consecrates, in the Sacred island of Tyre. *Chronos* (*Kronos*,) is endowed by *Tautos* (*Thoth*,) with royal insignia, consisting of four

wings, two extended above his shoulders and two pointing down, showing that *Chronos* (Time,) "flew while resting and rested while flying." This same *Taautos*, was the reputed inventor of writing and many arts among the Phoenicians. Philo, of Byblos, naively adds to his recital that "The Greeks, who surpassed all men in ingenuity, appropriated to themselves the greater part of these things, exaggerating them and adding to them various ornaments, which they wove into the Phoenician foundation, in every style, in order to charm, by the elegance of the myths."

Now, in the figure of *Chronos* (Time,) with the four extended wings, we can see nothing so plain as a figure, in which the whole body, with extended arms, represents a "Latin" cross + and the position of the wings X which * is the hieratic symbol, not only in the eight-pointed star, which it imitates, but in the poses of countless figures of gods and genii, from the Caucasus to the Andes. Indeed, aside from revelation, and in many points concordant with it, the mind of man can conceive of no more sublime type of Divinity, than the notion of co-equal eternal time and space, endowed with infinite power and intelligence, made manifest on lines of perfectly geometrical truth and wisdom.

The story of the Zodiac, in detail, is one which has been told and retold by many pens, some of the conceptions thereof being 'fantastic' or sentimental in the extreme. One uniform note, however, runs through all attempted explanations of the different signs and that is that they were adopted as illustrations to a story of some sort, portending to be a divine revelation to humanity. Of the merits of any of these contentions we are not qualified to judge, further than that some of them are of extreme beauty and poetical imagination, from the Babylonian epic poem of the adventures of Izdubar, identified as the journey of the Sun through the Zodiacal mansions, down to the work of Dr. Seiss, of Philadelphia, who attempts to show the same to be a complete prophecy of the coming of the Christ.

Professor Sayee, pointed out, as long ago as 1774, the probability that the Babylonian months corresponded with the twelve signs of the Zodiac. To quote the Hon. E. M. Plunkett, (*Ancient Calendars and Constellations*, London, 1903.):

"That the constellations of the Zodiac were from a remote age recognized by the dwellers in Mesopotamia, is scarcely to be doubted. We find on the boundary stones in the British Museum, representations of several of their figures. The Bull, the



Ilu, the geometrical god of the ancient Magi. From Babylonian Sculpture.

Tortoise, (in lieu of the Crab), a female figure with wings, the Scorpion, the Archer and Goat-fish, are all portrayed, not only on boundary stones, but also on cylinder seals and gems. Again in the old astrological works, we find mention of the Scorpion *Girtab* and of the Goat-fish, *Mun-axa*, and as planets are said to 'approach to' and 'linger in,' the stars of Gir-tab and Mun-axa, it may well be supposed that they were the Zodiacal, still represented under the forms of Scorpio and Goat-fish. Out of the many star groups mentioned in the old tablets only a few have as yet been certainly identified with their modern equivalents.

From all sources of information, we gather that the twelve divisions of the ecliptic, had been mapped out at the time the astrological works were drawn up, and that some, at least, of these divisions corresponded to those now represented on celestial globes.

The suggestion, therefore, put forward by Professor Sayce and other scholars, that the twelve Accadian months corresponded to the twelve constellations of the Zodiac, is not in itself improbable.

It is difficult to imagine that the astronomers, who so skillfully divided the Ecliptic into twelve parts and who originated the wonderful Accadian Calendar, a calendar so well thought out that it resisted all the shocks of time for nearly four thousand years, should have taken no note of the four prominent divisions of the year, *i.e.*, of the solstices and of the equinoxes:

The Calendar in Babylonia, was not only a civil, but it was also a religious institution. Its origin was attributed to the Creator and as the work of the Creator, it is described on one of the Babylonian tablets:

1. *It was excellent, all that was fixed by the great god.*
2. *Stars, their appearance, (in figures) 01 animals, he arranged*
3. *To fix the year through the observation of her constellations.*
4. *Twelve months, or signs of stars, in three rows, he arranged.*
5. *From the day when the year commences unto the close.*

The supreme power of Divinity, among the Babylonians, was divided between a trinity of gods, *Anu*, god of the upper regions, or firmament, *Bel*, god of the world (*Baal*) and *Hea*, or *Ea*, god of the underworld.

The astronomical and astrological texts, drawn up for Sargon of Accad are entitled "The Illumination of Bel" and still as late as the second century B.C., all Babylonian almanacs bore the heading - "At the command of my lord Bel and my lady Beltis, a decree: Thus it was, as we may suppose that under the protection of the gods, the Accadian Calendar continued unchanged throughout the changing ages.

In modern works, we find the terms "useless," "fanciful," and "inconvenient," applied to the Zodiac and its constellations-but the theory that the reckoning of the year and all its religious festivals, depended on the observance of the Zodiacal star groups, would help to account for the widespread veneration in which they were held throughout so many ages and so many nations. During the last hundred years, or

so, the question as to when and where astronomy had its rise, has been keenly discussed.

Babylon, Egypt, Greece, India and China, have each been claimed as "the cradle" of the science. Some few writers (and among them Jean Silvain Bailly, a brilliant scholar and an eminent astronomer) have contended for the view that not by anyone nation were the chief advances in astronomy made, but that before the great races of mankind separated from the parent stock and spread themselves over the globe, the phenomena of astronomy had been closely observed and scientific methods for measuring time had been adopted. Bailly speaks of a perfected astronomy, of which only the *debris* are to be met with in the possession of the civilized races of antiquity. He claims an antediluvian race as the originators of an antediluvian science."

"The Brahmins of India claim a high antiquity for the science of astronomy in their country, and their observations and calculations, profess to date back to the fourth millenium B. C. The names of the Indian constellations are preserved to us in the Sanscrit language, and their names are, so to speak, identical with those that we use at the present day when we speak of the figures of the Zodiac."

"Scholars have not unanimously awarded the palm of seniority in civilization, to anyone nation, and we are not at variance with proved facts if we adopt the theory of a common stock, from which the divers races sprang. We should also be led to think of the common ancestors of the civilized races, not as ignorant barbarians, but rather as men graced with high intellectual gifts, men whose teachings have been handed down through all the ages, to this present day and of whose imaginings the Zodiac remains as the most ancient monument of the work of intellectual man."

It has not been the purpose of this essay, so far, to enter upon an erudite exposition of the enormous groundwork of astronomy, as a science, nor to quote *all* the authorities; which are most numerous and of very high standing, upon the various questions broached but to cite just enough to present a connected argument, embracing the various main contentions, of which any enquirer can procure ample bibliography for himself.

We have shown, however, the immense antiquity of astronomical science and its close union with that of mathematics - that both were developed and held as secret mysteries for untold centuries, by the priests of religions derived from Magian worship. All history coincides, that the mythologies of the ancients are derivatives from the worship of the heavenly bodies, above all of the Sun, Moon and Zodiacal constellations and that Calendars were first invented and long cultivated, less for practical purposes than in the intention of divination, astrology, and prophecy, the numerical formulae thereof being regarded all fraught with supernatural influence upon the affairs of mankind, far in excess of their ordinary significance.

(To be Continued.)

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge, 610, New York.

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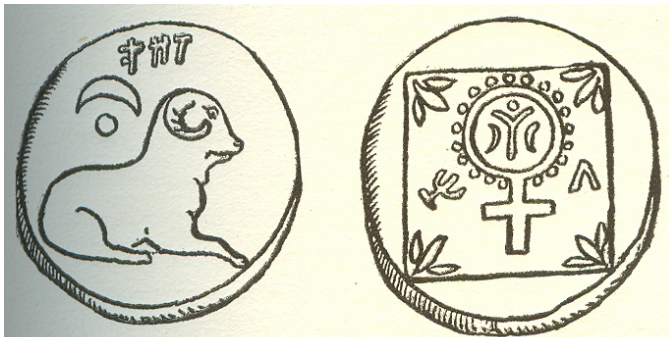
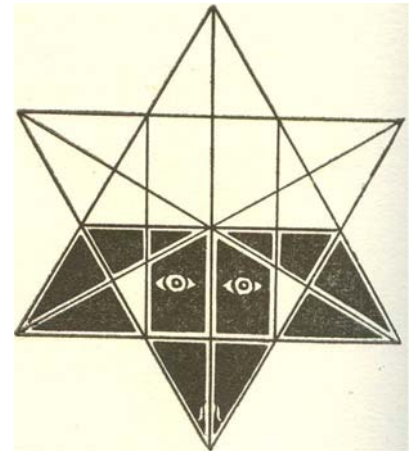
The American Freemason, Vol. V, No. 8, June, 1914



IN THE preceding chapter, we have drawn from such sources whatever has been necessary to illustrate the extreme antiquity of our subject, its world wide universality and particularly the conviction of every deep thinker upon the subject, that behind all which has descended to us in tradition and through conventional art, there must have lain an origin bearing startling testimony to the mental strength of dwellers in the ante-diluvian world. The evidence of these rugged geometrical figures, placed side by side with the myriad similar forms of antiquity, as to the origin of the latter is simply incontrovertible.

Whether the story preceded the picture, or the picture the story, will, perhaps, never be known, but that they are inseparable, is patent to the most casual observer.

The reason cited for the selection of Aries, as the first sign of the Zodiac, is most curious and interesting. The ancients all held that when the Almighty first launched the Universe into being, that the procession of the spheres began with the Sun in the sign of the Ram. The grand cycle of so many peoples of the ancient world, comprised the time required by the Sun, Moon and Stars, to perform all their several evolutions and return to the starting point once more, with the Sun in Aries and each of the Seven Planets equally at their point of departure.

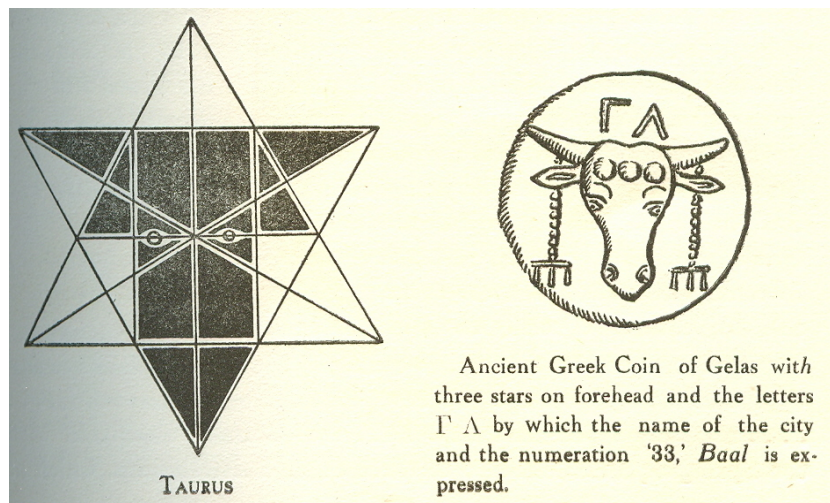


Early Silver Stater of Cyprus. The symbol on the sign of Venus (Earth) of reverse is that of the Sun ☉ over Aries and Pisces and is the origin of part of the Chinese character *Fou*. (See page 44.)

Learned calculations have been made, to show that there is record of the sign of Aries, as such, as far back as B. C. 6000 and so with many of the other Zodiacal constellations, the designations of which have ever been the same, in almost every time and place through out the civilized world.

"The great god *Amon*, of the Theban tried *Amon*, *Maut* and *Chons*," says the Hon.E. Plunkett, "is sometimes represented as Ram headed, his boat and sceptre are always adorned with a

Ram's head and the great temple to him, in conjunction with the Sun - i.e., to *Amon Ra*, is approached through an avenue of gigantic Ram headed Sphinxes." The same author, records many other most interesting facts, in the same connection. (Ancient Calendars and Constellations, John Murray. London, 1903.) There are many ancient Greek coins,



displaying the head of a Ram, coupled with a Star, and the combinations of the 'capital' of the tonic column, probably represent the curve of the Ram's horn, in honour of Aries, which also furnishes the decorative *motif* of countless other ancient objects.

As to *Taurus*, the second figure of the Zodiac, not only is the *Bucranium* presented as evidence, in itself, of its authority, but the fact that this figure occupies an exact corner of the square Zodiac, with relation to *Leo*, *Scorpio* and *Aquarius*, in the other three corners, offers another striking proof of the reasonability of our assumption of this as the original form of the Zodiacal diagram. Selections of figures, to mark the solstices and equinoxes, from a circular figure, would have been purely arbitrary, but in this arrangement of sixteen squares, they fall into their prominent places naturally.

The description, by the Hon. E. Plunkett, of the remarkable connection of these four Zodiacal signs, with the ancient Persian cult of *Mithras*, adopted for a time by the Romans, furnishes another link to the chain of evidence.

"It is known, in fact, that the whole of the myth of *Mithras*, is related to the phases of the Sun - hence (in the Roman *Mithraeum*) are represented in the ground below the seats, all of the twelve signs of the Zodiac, but each accompanied by a large star."

"In the many sculptures of *Mithras*, in the act of throwing his dagger into the neck of the mystical Bull, the Scorpion (the constellation *Scorpio* of the Zodiac, opposed to *Taurus*,) joins with *Mithras* in his attack upon the Bull." "In the ruins of Persopolis, ruins of buildings, designed, erected and decorated by the worshippers of the supreme God, *Ahura Mazda* and of his friend and representative, *Mithras*, Tauric symbolism abounds, we do not find portrayals of *Mithras*, as a youth wearing a Phrygian cap and thrusting his dagger into the neck of the mystic Bull, but again and again, thrusting his dagger into the body of a still more mystic creature than the Bull of the Roman sculptures - a creature, combining in one instance, at least, the

attributes of the Bull, Lion, Scorpion and Eagle, and frequently those of two or more animals."

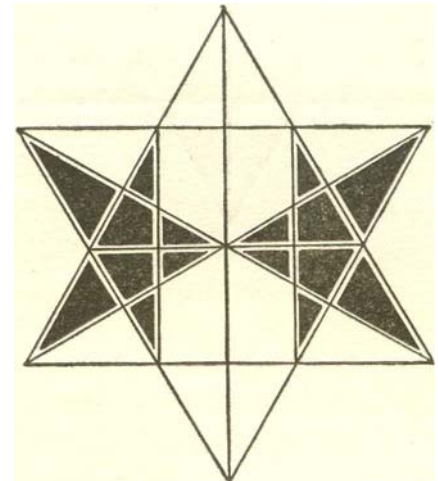
"By a study of the researches of Layard, it is not difficult to recognize in the composite animals represented on the bas-reliefs, not only to the Zodiacal Bull, traditionally associated with the Spring equinox, but also to three other constellations, which at the same date of the world's history (namely from 4,000 to 2,000 B.C.), marked more or less accurately, the 'colures' of the Lion, Scorpion and Eagle.

The association of the lion, the bull and a man with the eagle in sculpture, among the ancients, occurs too often to require comment, while the association of the lion and the virgin, gives palpable origin to the Egyptian Sphinx. The combination of Scorpio and Sagittarius, among the Assyrians, into a Scorpion-tailed Archer, the *Kudduru*," is known to students of the Babylonian *steles*.

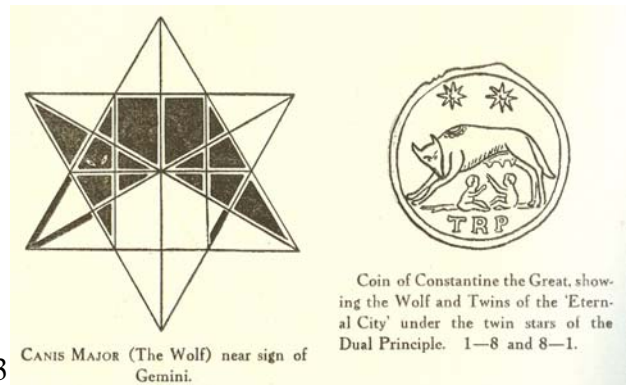
That the Zodiacal Bull, is the prototype of Moloch, the Minotaur, the "golden calf", Apis, and a dozen other Tauric monsters of the heathen world, scarcely admits of controversy, in the light of these researches. Taurus was the Fire-god Agni of the ancient Brahmins.

The twin stars of the Constellation *Gemini*, are self indicated. The very fact which gives them heir chief significance - that one is above the horizon, and the other below it and *vice versa*, is symbolized by this position in the parent Hexagram.

The twain stars, may, however, be regarded as a crude representation of two children, walking hand in hand, and considering the almost universal employment of the latter symbol, as the representation of the two stars of the constellation Gemini, our supposition does not seem to be far fetched. There have been numerous other interpretations of the twin stars throughout history and occasionally confounded with the sign of *Pisces*, also a dual figure, they have passed as *Shin* and *Adar*, of the Chaldeans, *Yan* and *Yin*, of Central Asia, Adam and Eve, Cain and Abel and especially the *Dioscuri*, Castor and Pollux, of the Romans. We have, however, means of a much more startling identification, by means of another figure, extracted from the Star of the "Seal," which will be found, on comparison, to be precisely that of the Wolf, which suckled the twin brothers, Romulus and Remus, founders of the "Eternal City."

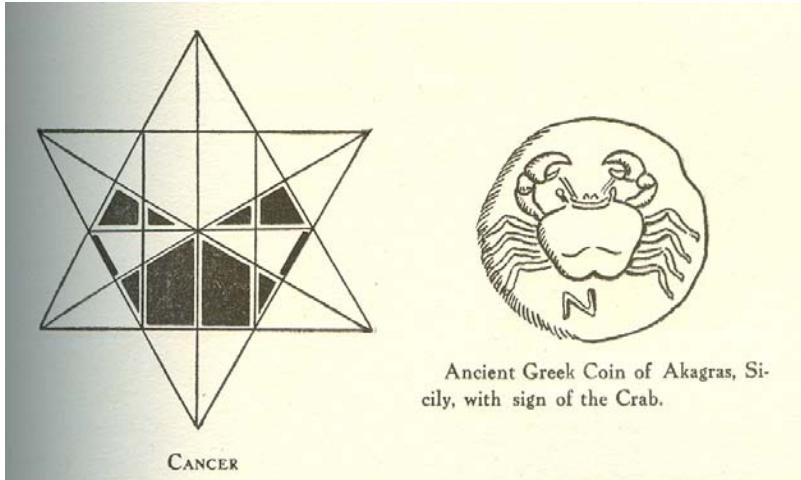


GEMINI



CANIS MAJOR (The Wolf) near sign of Gemini.

Coin of Constantine the Great, showing the Wolf and Twins of the 'Eternal City' under the twin stars of the Dual Principle. 1-8 and 8-1.

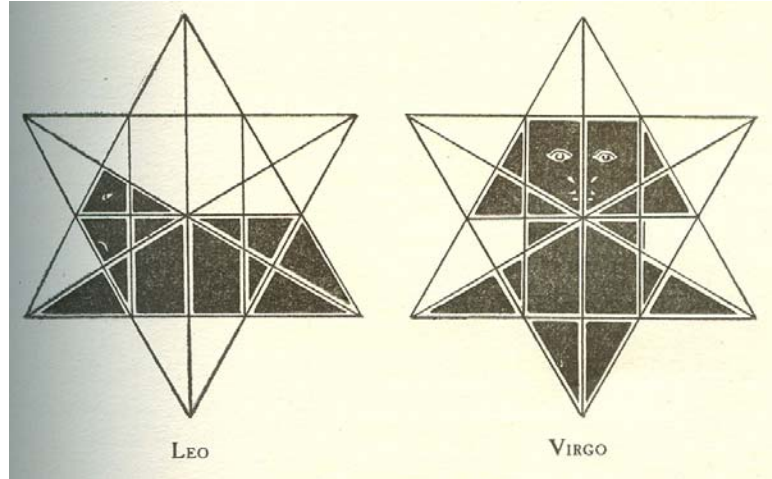


Ancient Greek Coin of Akagras, Sicily, with sign of the Crab.

Reference to any Celestial globe, or map, will show the proximity of the Constellation *Gemini*, to the "Hyena" and to *Canis Major*, anciently termed the Wolf. As will be seen by comparison with the Roman coin here presented, the precise attitude of the Wolf, as defined by the lines of the star, is preserved, the fore-paw advanced and the head turned to face the observer, the hind legs being extended, to make

place for the nurslings. These Roman coins leave no doubt of the astronomical significance of the Romulus and Remus figures, for not only are two stars representing the twins placed above, but the Wolf almost invariably bears another star between its shoulder blades, upon its back. This interpretation would carry the story of the wolf and twins, back into an antiquity infinitely superior to that of Rome and argue the arrival of the Latin race from an Asiatic habitat, under this characteristic tribal symbol, already long established.

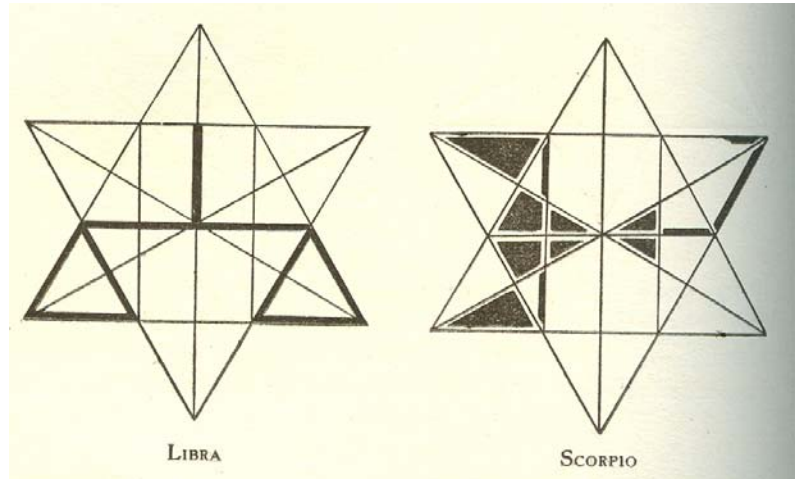
Of Cancer, the Crab, we have less clear indication, otherwise than the fact that it is found on many Greek coins, but the figure of Leo will be at once recognized, as being that of countless figures, in stone, clay and bronze, constantly brought to light in both Assyria and Egypt and as the prototype of innumerable reclining figures, become classically common.



The figure of *Virgo*, is that which excites our greatest wonder. Can it be that after centuries of silence, the dread Sphinx has at last relinquished her secret and that it should

prove to be so simple, yet we are permitted no other conclusion. The lower part of the star, which in the monumental combination with *Leo*, became the paws, are in reality the pendant breasts of the Virgin and if corroboration be required, let the enquirer look up the statue of Queen Nefert, consort of *Ra-Hotep*, which is in the Boulak Museum of Cairo, and frequently illustrated in works on Egypt, and it will be perceived that the Queen's upper garment has been cut *decolette* at the neck, bosom and shoulders, with no other reason than to depict together with her carefully arranged hair, the confirmation of the Sphinx figure, from the centre of the Star. The surrounding pyramids, would serve to confirm our hypotheses.

Libra is also most clear, and as the Lion and Virgin combine in the Sphinx, so do Virgo and *Libra* join to personify *Justitia*. *Scorpio* and *Sagittarius*, as we have already stated, are joined on the Babylonian *steles* and we are able to show another union of the latter on a coin of the Turcomans.

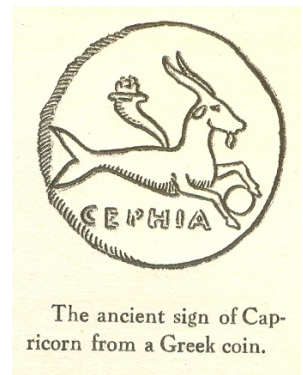


Capricornus, shown full face in Greek Art, has, however, another aspect, also derived from the "Seal", that of *MUN-AXA*, the goat-fish, of the Chaldeans and Babylonians,

which was adopted by the Romans, as the Zodiacal symbol of the Emperor Augustus, having already passed eastward to become the Dragon of the Mongol and westward to the Mexicans in identical form. A mythical conflict between *Sagittarius* and Capricornus, has given rise to the fabled figure of St. George slaying the Dragon.

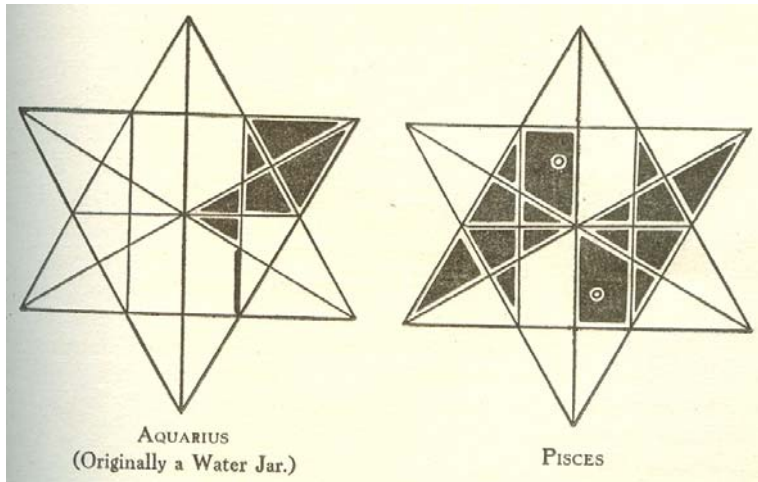
The curious figure of the *Amphora*, standing for Aquarius, beside being closely outlined by the heavenly constellation for which it stands, is vouched for by its own peculiarity. It is the correct shape of an Oriental water jar, but is unsymmetrical. Stood upright, we would perceive in it a vague resemblance to a female figure, headless and footless.

This is the exact contour of a water jar, in the shape of a woman's torso, shown on page 128 - of the English edition of Jean Capart's "Primitive Art in Egypt" - which was discovered by Dr. Flinders Petrie at Abadiyeh and is now in the Gizeh Museum. This object is entirely pre-dynastic and its intention hitherto unsurmised. Many female torso *amphoral* were discovered also by Schliemann at Hisarlik.



The ancient sign of Capricorn from a Greek coin.

Finally, the symbol of *Pisces*, back to back and head to tail, is the conventional one, which has found its way throughout the world and descended to our day, with but slight variations, but there are several other fish figures, derived from the Hexagram, the most notable of which are the dolphins, defined by the triangular figures to the right and left of the central *Ilu motif* of the middle star, which itself becomes the emblem of the Messianic prophecy, the bright star in the constellation *Pisces*.



(To be Continued.)

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The American Freemason, Vol. V, No. 9, July, 1914

A.:U.:M.: the G.:A.:O.:T.:U.:

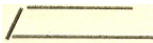


THE awe inspiring three lettered symbol of the Most High. A.:U.:M.: lies closer to the life principle of humanity than any other of the long list collected by philologists, including those sacred terms most familiar to readers of the Western Bibles.

As we have impressed upon our readers, it is more a matter of sound translated into number than that of actual phonetic symbolism for we find it in many languages, through endless ages and scattered over a wide expanse of Earth's surface.

We first encounter it as the sacred word of the Hindu, "meaning the Triune-God, life giving, life preserving, life destroying (or transforming) *Brahma, Vishnu, and Siva*, represented by the mystic character Y", according to Brother Albert Pike in "Morals and Dogma." We commend investigators to the "Y" figure presented in another part of this work (Fig. 1, No.6, page 18) for a hint in this respect.

"The symbol of the "Lost Word" of the Master is the A.:U.:M.: of the Persian Magi and the most ancient Brahman, because back of that tri-literal glyph lies the philosophy of the "Secret Doctrine" the synthesis of all knowledge." The *sound* of A.:U.:M.: had not only its profound significance alone but entered into the composition of the Divine Name among many peoples. It is given as the root of the name of the Sun God *Yama*, of the Vedas and *Yang* of the Chinese philosophy.

In Sanscrit it is *lama*. It is the Chaldean name of the Day (Sun) *loma*, the Hebrew *lom* (Yom) and the first born in the Chaldean philosophy, called *Aoum*, or doubled-*Moum*, the Hindoo "Word of Creation", the Word of Light; 'Om', 'Aum', the Slavonic 'Um', 'Oum', meaning 'spirit', 'soul'; 'lum', in the Scandinavian Thunder-god's name 'lum-Ala', *lumjo* (*lumio*) the Thunder-goddess, 'Ami', 'Ammi' and 'Ammi Shaddai'. Hebrew proper names, 'Oma', the holy fire, in Germa 'Om' in 'Omanus' (Ammon,) the Persian Fire-god's name; 'Aom' in the Hebrew proper names 'Immer' and 'Aomar', and the Dorian *Amar*, meaning Day (Mar, the Phoenician Sun); 'Baal-Aum', 'Ah-iam,' Hebrew names, 'lam', day in Egyptian. This old Indo-Germanic Sun-god, *Am*, 'Yama' in India, 'Yima' in Persia, 'Euimos' (Dionysius), 'Am-ons' in :Egypt. In Asia-Minor, his *sacti* or goddess bore his name in feminine form, 'Ammia' and 'Ma' the Moon; 'Ammia,' 'Amaia' and 'Maia,' the Earth, 'Ma' the Egyptian goddess of Truth *whos name is given to the hieroglyph*  *Ma which is the letter M*. This latter seemingly trivial circumstance sheds a whole flood of light upon our research because we have inevitably to deal with the letter 'M' so strongly expressed in company with the two vowels 'A' and 'U'.

The occult significance of the letter M goes back further than we are able to follow it.

It is used again and again as one of the letters in sacred names formulated according to *Gematria*, especially those relating to the female principle in Nature. Throughout the Orient Lodges of Europe and in all the Latin American countries it occupies the same position as we accord to the letter "G" on insignia and regalia especially in the centre of Square and Compass. For this there is a good geometrical reason for as "G" is *lod* or ten the radius of the circle to the square of 16X16, so "M" is 40 or the radius of the circle to the square of 64 X 64, to produce the same phenomena.

"M" seems to have an especial affinity to the vowels by reason of being the nasal expression of the life-breath. The Buddhist devotee incessantly tells his rosary, intoning to himself* "*Aum mani padme hum*" "Oh the Jewel in the Lotus", meaning esoterically the Life spirit in the human body.

Even though we be unable to account for the phonetic value of *Aum* in its original Aryan form, beyond the foregoing debatable explanation, its final presentation in the three well defined letters At U and M respond to a very clear and simple analysis.

To the Romans A.:U.:M.: meant *Artiflex Universus Mundi* or "Great Architect of the Universe" as plainly as our own G. A. O. T. U. does to us. The first of spiritual mortals was the Chief Bridge or *Arch Builder*-the *Ponti/ex M aximus*.

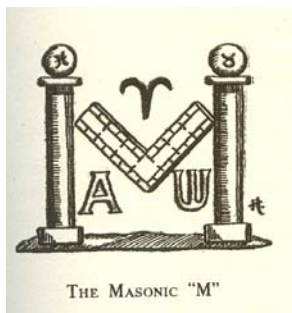
In considering the Greek alphabet from *Alpha* (A) to *Omega* (pages 38-39), we find *Alpha* to be the first letter and *Omega* the twenty-sixth and last. The beginning and the end. Of what:

The Logos or manifested existence (Revelations I, 8.) as symbolized by the alphabet. The letter "M" we find to be the *thirteenth* or middle letter unless we wish to count M and N (40+50) as *two* middle letters which throws us right upon the number 90 or rightangle. In fact this was a circumstance taken full note of also by the Cabbalists, as we shall show.

The arrangement then A-M-Ω represents the old Vedic Trinity in effect with 'A' in the place of *Brahma* 'M' in that of *Vishnu* and 'Ω' in that of *Siva*, the "Positive" and "Negative" poles and the manifesting vibration between,

A is then clearly the Being who stands as represented

A M Ω



by the figure which is the true Masonic 'M' which we should now interpret to the extent of acquiring its fullest significance if possible. Let "the Greeks not the Romans" come to our assistance this time.

'A' being the first in order of the Greek Alphabet, 'M' the thirteenth and Ω the Twenty-sixth, the addition of 1 + 13 + 26 returns again to the number 40 or 'M' as the symbol of the whole. It is indeed in this number that the mystery resides. In *Gematria* the letter M has and must have had from time immemorial the

universal value of Forty.

* *Aum Mani Padmi* is a sentence of 3-4-5 letters like the Jehovistic permutation.

Students of the Byzantine coinage know of this peculiar feature of the metallic currency of that people so closely associated with the beginnings of Orthodox Christianity. The universal type of their silver and gold coins is a bust of the Redeemer, *always exhibited with certain well defined and unvarying attributes* which will be gone into later on.

The copper coins, which are of value of 5,10,20, and 40 *Noumia* respectively bear the Greek numeral letters of their respective worths E, I, K and M *but in a manner unknown to the coins 0/ any other time or people*. These letters are all given great size and prominence and are so decorated with crosses and other religious symbolisms as to make it certain that they carry with them a message which has remained through the centuries undelivered. On still another Byzantine copper coin we see the letters "N M" or 90 ostentatiously displayed without reference to value* and on others we have the oblong of *twelve* squares crowned by the triple *Tau* and on still others the cross as an emblem of the Redeemer. We further find that the Cross surmounted M is a frequent figure in Missal illuminations whence it is known as "the Byzantine M" and the same figure descends to us of the present day combined with a most curious cruciform figure on Roman Catholic medals of the B. V. M. Now remembering our experiences with the multiplication of "Nines" we are led to an experiment with these Byzantine numerals which gives rise to a marvellous result. We have already laid down the Cabalistic rule that some numbers represented *the sums 0/ two lesser numbers added together which yielded their secrets through multiplication 0/ the same*.

With "ε" or "5" we are less concerned although it is made apparent that as "ε" it can also be read "ω" or *Omega*, which is the *twenty-sixth* letter or "ω" 40.

The numbers which added together produce *Ten* (I) are:

| | | | | | |
|---------------|----------|-----------|-----------|-----------|-----------------------|
| | 1 | 2 | 3 | 4 | 5 |
| | 9 | 8 | 7 | 6 | 5 |
| Multiplicands | 9 | 16 | 21 | 24 | 25⁺ |

It will at once be seen that; we have here the 9-16-25 of the Forty-seventh Problem of Euclid. The 21 of (V 447) the 24 of the hours with other combinations if the reader care to pursue them.

The numbers which added together produce *Twenty* (K) are:

| | | | | | | | | | | |
|---------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|------------|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| | 19 | 18 | 17 | 16 | 15 | 14 | 13 | 12 | 11 | 10 |
| Multiplicands | 19 | 36 | 51 | 64 | 75 | 84 | 91 | 96 | 99 | 100 |

which gives us another Pythagorean figure-36-64-100 as well as 99 the sum of 18+81.

The *summum bonum* of this process, however, resides in the letter "M" or 40,

* *Unless it be taken to mean "Non Mia," which is also a transposition of "J-V-AMON," "Jehovah the Builder.*

⁺ *Differences of, 3, 5 and 7 respectively. Note the odd number ratios between all these series of multiplicands.*

divided as follows:

| | | | | | | | | | | | | | | | | | | | |
|-----------|------------|------------|----|----|----|----|----------------------|------------|------------|------------|------------|----|----|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 39 | 38 | 37 | 36 | 35 | 34 | 33 | 32 | 31 | 30 | 29 | 28 | 27 | 26 | 25 | 24 | 23 | 22 | 21 | 20 |
| 40 | 144 | 175 | | | | | 256 (=216+40) | 364 | 384 | 396 | 400 | | | | | | | | |

Multiplicands.

(=216+180)



We have from this long series only extracted the numbers we care to specially consider as being represented objectively by the letter M and these are our conclusions.

364 or the number of days in a lunar year is directly representative of A. U. M. as 365 1-4 has been shown to be of *Hebrew pg 448) 384 represents the number

of days in the *intercalary* year and in 144-256-400 we find the famous Pythagorean problem at its third extension. In 18×22 equalling 396 we find *the sum* of the eight multiplicands $18+27+36+45+54+63+72+81$ with which we have already had so much to do while in 175 we may find the sum of $5+10+100+1+40+1+2+10+6$, to which the application of the system of *Gematria* may one day give us a clue, if it possess any occult significance.*

We will now pass from the contemplation of the single letter "M" to its combination with the letter following - "N" - a union which is older than history as an occult symbol.

Brother Norwood, in a recent number of the *Open Court* has recalled to us that "M" was the ancient symbol for water and that the word *Nun* (N in Hebrew) meant "Fish." Also that the Fish was a more or less well authenticated Solar symbol. We have already disposed of the question of the Fish in its Solar aspect exhaustively but we will add our conviction that the names of the two *Collossi* sealed on the plain of Thebas known as the status of *Memnon* represented these two Semitic letters *Mem* and *Nun* as representatives of the Dual principle or in other words - Spirit circulating through matter as a fish through water.

We must realize however that the "Fish in Water" symbol had a still greater significance. *Mem* 40 and *Nun* 50 blend together as 90 and that is the number of the "Square." Let us look at the significance of that for a moment. *Nun* aside from being the sum of $9+16+25$ "the power of 3-4-5" is in a like manner to the method we have pursued with the number 40, the sum of $31+19$. The number "50" was also that of the Jewish Jubilee year.

(To be Continued)



* This form of the ndm adopted from the Greek Pentateuch shows an undoubted Alexandrian inspiration. The Hebrew form of the word as given in modern Jewish Bibles is (Hebrew p 449) and is undoubtedly derived from the Egyptian K'Hur Om a name of the Horus Sun but the vowels are lacking to the Hebrew version and they contain the key to the ancient Hebrew numeration. It is noteworthy however that if we convert the RESH (Hebrew) into "One" instead of "One Hundred," which is perfectly permissible under the system, we have 5-10-1-1-40 or "57" See (Figure ...) as the surname and 1-2-2-10-6 or "21" For the cognomen which lets a flood of light in upon the intention. The numeration of (Hebrew) is 167 which is the sum of 100,54,13, Perfection, Crucifixion and Death, which 33, Lord-ship converts into 200 or 36-61-100.

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ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

Ivanhoe Lodge. 61 O. New York.

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The American Freemason, Vol. V, No. 12, October, 1914

These numbers multiplied in turn produce 589, the number of years constituting what was called the Sibylline year. This was made up of thirty-one periods of nineteen years to which was added one of eleven years, the whole constituting a "Naros" or Cycle of the Sun. It is stated to have been known by the Chaldeans and ancient Indians; and to be a period of peculiar properties.



Assyrian Genii and Tree of Life. From Perrot & Chipiez.

All of the Chaldean, Assyrian and Babylonian "Trees of Life," so called are associated with numerical formulae, from the simple 3-4 of the circle squaring propositions to elaborate reckonings of the Lunar year.

This figure however stands distinct from others and its analysis proves it to have a peculiar application to the subject of our enquiries. It will be seen that the significance lies in the peculiar groupings of the buds on the cross branches in sets of twelve which are three in number, of one kind (bottom) two of another and three of the third, in which the six center buds point upwards.

Now the *three* isolated buds at the top represents a multiplier, with the result that we may read the enigma as $3 \times 24 = 72$, $3 \times 36 = 108$ and taking the total $3 \times 72 = 216$. The number of bud groups *with* and *without* the top one is 25 and 24 which multiplied together produce 600.

The peculiar object held in the left hand of the attendant Genii, evidently the three lilies afterwards extensively figured on Jewish coins, is a figure of "three" also terminating in *nine* points which give the key to the riddle, declared by the great Astronomer Cassini to be the most perfect of all astronomic periods.

"If on a certain day, at noon, a new moon took place at any certain point in the heavens, this period of 600 years would witness the repetition of the event at precisely the same place and time, with all the planets in similar positions."

It is supposed that one recurrence of this period is referred to in the 4th Eclogue of Virgil, the Poem, which as is well known, has been spoken of as containing an allusion to the Messiah, Jesus.

"The period sung by the Cumean Sibyl has now arrived and the grand series of ages begins afresh.

The Virgin *Astraea* returns, another reign of Saturn commences and a new progeny descends from Heaven."

It has been calculated that a divine teacher has figured at the commencement of every "Naros."

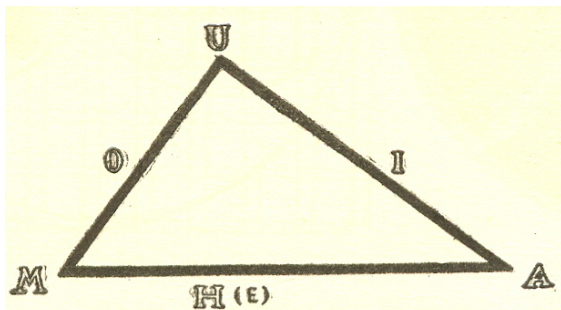
Jesus lived at the beginning of the ninth *Naros*. The Babylonian *Saros* or "great period" was one of six "Naros" or 3600 years. Chaldeans and Brahmins alike used these periods.^T Thus we have in "N M" with all the attendant Circumstances the symbol of an event which would render both the Fish in Water- and the "Square" singularly symbolic. The attribution of the three letters A.:U.:M.: to the three angles of the triangle of 3-4-5 as employed in this problem is no new thing, although it is purposely incorrect in order to conceal the real Mystery which belongs to India, not Egypt.

The Egyptians are said to have lettered them I-O-H (E) in which were designated Isis-Osiris- Horus^λ or the values 10 (𐤏) 6 (𐤋) and 5 (𐤅), *Iod, Vau (O) Heh* the first Male "Spirit" the second Female Spirit, the third vivified Matter, showing that Jehovah worship was the true mystery of Ancient Egypt.

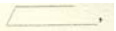
As Dr. Vail says "It was taught in all the Mysteries that the union of the Male and Female principles of Nature produced the Universe. This is the occult meaning of the Forty-Seventh problem of Euclid. It is a symbol of the perfect proportion between number and forms, between Spirit and Matter."

The proportion of three-four-five is then A.:U.:M.: as to angles; *Isis, Osiris, Horus* as to sides.

We now have the figure complete in every detail having united to "M" the five vowels A, E, I, O, U (for it must be remembered that W is a second or double "O" and "Y" a second "I") (See Page 36) and the ancient symbol of the Mysteries of Isis is made most plain. The cross of the five vowels surmounting the letter M.

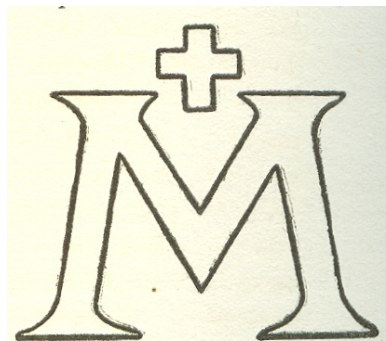


The Sacred Egyptian Triangle of 3—4—5 With Vowels and "M"

We recollect the Egyptian hieroglyph "Truth" or "Water" and note that it is but  the three proportions 3-4-5.

And

incongruous as it may seem we seize upon the motive, the votive cult of the Egyptians for the thousand generations of felines, dedicated to Isis, housed in sumptuous temples, tended by obsequious priests, fed on choice viands and mummified like Pharaohs upon their

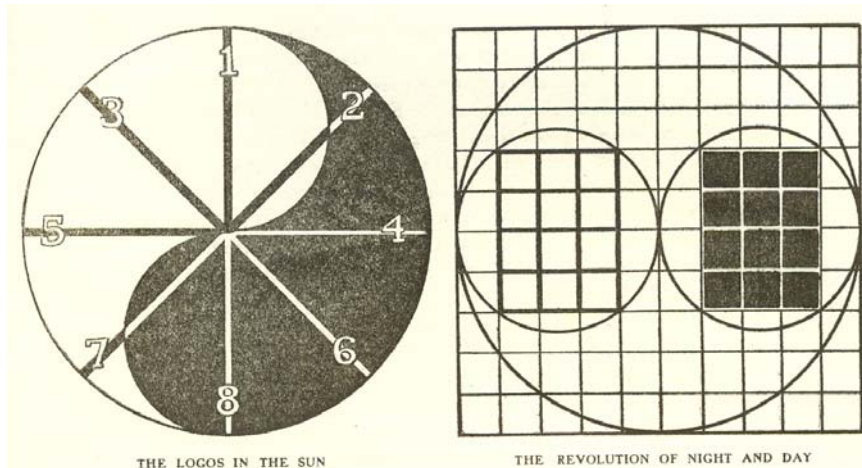


Symbol of the Mysteries of Isis

^T Dr. W, Wynn Westcott.

^λ Osiris, Anu, and all the Supreme Deities of the Ancient World were assigned by their founders or other triple symbol while the sign of Horus, Baal, etc., was five such.

demise. The weird cry of the moonlight prowling sacred Cat 'MIEAOW'^Σ allied her to the gods for nigh upon two-thousand years.



THE COMING OF THE GREAT ARCHITECT THE MYSTERY OF THE "LOAVES AND FISHES."

We cannot doubt but that many of the logical sequences to which we now turn our attention have already been perceived by the more attentive of our readers.

We have already submitted our proofs, to those who have been able to perceive them, of the identity of the principal personage of the universal Masonic drama yet we feel that a summing up or synthesis of the elements of our story is still necessary to the unfolding of the entire lesson—that these things are not the property of any cult, sect or denomination but part of the very air we breathe while the faithful breast of the Masonic order has been the repository in which the truth has been lodged so long as its possession meant not the freedom but the enslavement of the world by other possessors. These were the secrets which the Roman oppressor wrested from the last defenders of Zion's Temple and, knowing them to be the closest ties between man and his Maker, has sought to constitute the bulwarks of Imperial dominion in unholy alliance with venial sacerdotalism.

The one fact, new to the present generation, which we hope to bring to the clear light of day is that the ancient world *was not* and that the so called pagan world of today *is not* a motley mass of superstition-ridden helots whose predestinedly damned souls have never felt the call or the touch of the Eternal Word. As well may a man wander among vaults of glittering golden coin, arguing to himself that those who heaped the treasure were ignorant of the uses of money or turn over the pathetic playthings of prehistoric infancy sometimes unearthed in ancient graves with the reflection which we have heard voiced with conviction by "Christian" lips that parental love was a thing unknown until the historic Jesus said "Suffer Little Children."

^Σ One verse of an Egyptian Temple Hymn cited by Clemet of Alexandria from Demetrius of Phalera runs, "I, the God of Majesty, the imperishable God, the SEVEN PRIMITIVE SOUNDS exhale me as the Father of all created things, Who knows no repose."

We shall owe to the symbology of the ancient world the never again to be lost conviction of the identity of the spiritual aspirations of all times and places with our own, and what is still better a share in the assurance of future bliss which moved the "benighted" worshipper of Osiris and Horus to do what the faith of no modern Christian has ever moved him to do—lay his mortal remains away in state to receive the awakening salutation of the G. A. O. T. U.

It will be necessary to move slowly and deliberately in this examination of evidence for we shall have frequently to review ground which has already been covered without knowledge of what it was leading up to. We are conscious that there is a tremendous volume of tradition running through the annals of the Orient from the legends of *Vishnu* and *Chrishna* down to those of the so-called "false Messiahs" of the early Christian era, all of which is patent to our story, but while urging students to assimilate them we must refer the latter rather to the library and the encyclopaedia than to attempt to add to the restricted contents of this present essay.

We shall offer considerations which are their own guarantee that the spiritually illuminated will pursue them farther than our own narrow boundaries.

To the question "When did Masonry begin?" we have frequently replied that wherever throughout the course of history, tradition or archaeological discovery, we can find traces of a people teaching the knowledge of God through the medium of the "great lights," there was Masonry whether public or esoteric.

We have shewn the path, brilliantly lighted, between geometry, mathematics and glyptic symbolism through many examples which prove their absolute identity on the intellectual plane and so we pass on to a much more intimate phase of our interesting subject.

The true language of Masonry is the Divine Word, the articulate expressions of which our ancient brethren secured from the translation through *Gematria* of the fundamental physical facts of visible creation.

We have felt it incumbent upon us to demonstrate this process in the upbuilding of human spiritual conceptions beyond the shadow of a doubt, in order to drive home the reason for the highest conception of Deity of which human mind is capable, that of the great Builder or Architect who by the orderly and geometrical processes of the operative Mason erects order and symmetry, the highest type of which is known to us as "Beauty" from the *primaeval* chaos.

This is the first lesson and from it proceeds the second and even more intimate teaching of the love and solicitude of that Being for everyone of his widely scattered children, whether the gulf between them be space, time or relative degree of enlightenment.

We are brought to this supreme knowledge by means of correlations which it was the business of Ancient Speculative Masonry to *point out*, not invent, for they exist and have existed since the foundations of the world were laid.

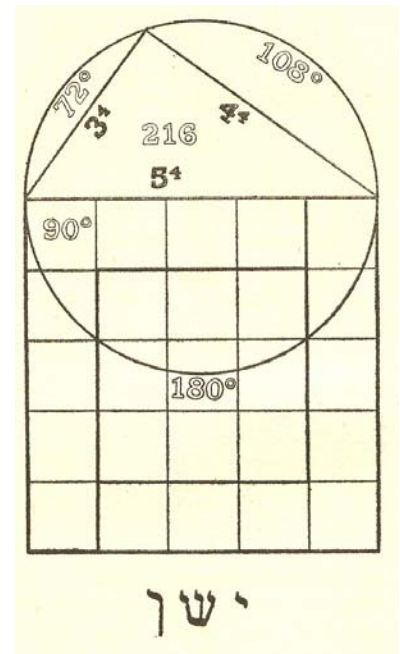
We are not dealing with a multiplicity of Divine beings. The secret of the Vedas was that *Brahma*, *Vishnu* and *Siva* were but manifestations of the *One*. The secret of

the Egyptians was that *Osiris, Isis and Horus* were but (יהוה) The secret of the Babylonians, Chaldeans and Phoenicians was that *Anu, Bel and Ea* were *One* as in later days the Jews concealed behind their temple veil the trinity of *Javeh, Venah* (Binah) *Adon*, and *Yesha*. (Jove, Venus, Adonis.)

Does the brother know why the Catholic world is struggling back to Mariolatry? It is because the Father-Mother-Child trinity was the true basic one of the ancient world, from which the modern world wandered by a confusion of *the spirit common to all three persons* with a single one. This is in itself a subject worthy of the long labor of an able and reverent pen.

We however now realize that we may consider the Divine under its mathematical and geometrical aspects with the same intention as though we pronounced aloud the words which are only those mathematical and geometrical aspects translated into vocal sound. By means of a diagram very similar to Fig. 11 of the present work, (page 29) we are able to realize a truth so startling as to be almost stunning. There has never been any doubt expressed by Biblical scholars that the names **באל** and

יהוה form integral parts of many Semitic names; in fact that it was the universal custom of the Orient to place a child under the protection of God by endowing it with a compound name of which that of the Deity usually constituted the termination. Such names as "Elijah," "Obadiah," "Balam," "Isaiah," are admirable examples, but no more intimate explanation has ever been given of the name bestowed upon the Redeemer of mankind than that it was a common Jewish name which had been borne by many before him. Indeed this is a fact but whence came the appellation and whither tending? Does it not seem more than a coincidence that the root of all that great family of names such as "Joseph," "Joshua," "Jeshua," "Yesha" and "Jesus" has as its root the same three letters as the old Aryan title of the Manifested Logos, *Vishnu*, or **ישו** the numerical value of which is 216. Biblical students willingly admit that the name of "Isaiah" carries the Divine name *Jah* and is in its original form *Yesha-Jah* but the thought of interpreting the *Yesha* part of it has not been looked into. Not only is *Yesha-Jah* a hyphenated JESUS-JAVEH but the name **יהשא** is by *Gematria* exactly equivalent to 216. Now we have already noted the distinction of this number as the cube of six and the sum of the cubes of three, four and five, but we find a wonderful additional significance in the fact that the oblong of 3x4 which we have shown to be at the base of many of the world's ancient beliefs.

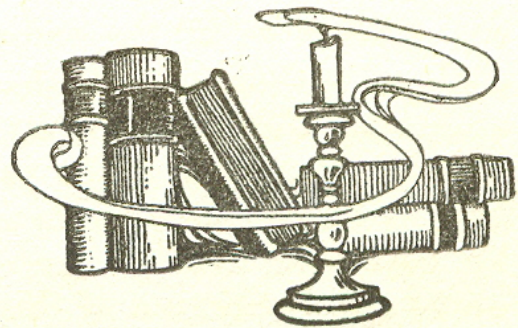
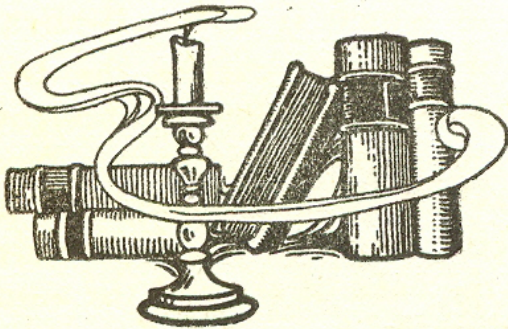
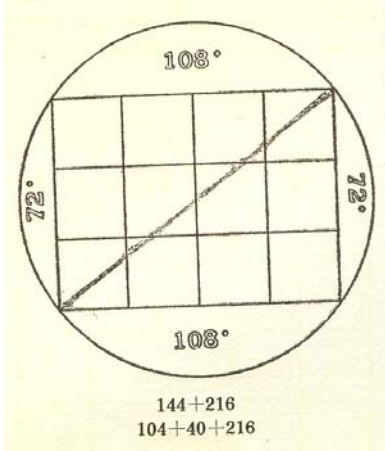


is by *Gematria* exactly equivalent to 216. Now we have already noted the distinction of this number as the cube of six and the sum of the cubes of three, four and five, but we find a wonderful additional significance in the fact that the oblong of 3x4 which we have shown to be at the base of many of the world's ancient beliefs.

The 360 degrees of the circle are divided by this figure into 2x72 and 2x108 which are respectively 144 and 216 or *Brahma* and *Vishnu* who as the right angle of 90°, create by dividing the circle of Eternity by their hypotenuse a sit s diameter. It may also be remarked that all these figures belong to the series of multiplications by 9.

These important details give a new trend of thought to the imagery of the Hebrews concerning their Archangel Jeshua, the presence Angel and "first born of the sons of God" as well as to the esoteric narrative of the Prophet Zechariah (III. 8-9; vi, 12) concerning "Joshua" the Branch. It does not lessen our interest in this wonderful number to learn that **מְלִיכָרְתָּא** MELIKARTHA. The Phoenician Hercules, Sun God of the Tyrians and and Carthagenians and of the latter Hebrew congener **בַּמְמוֹב**, Samson, anciently written **שִׁמְשׁוֹב**, the name being self-evidently the Chaldeo-Coptic *Shamash-On*, both well known names of the Sun.

If the name "Jesus" was derived from the number 216, then we are warranted in the assumption that those who bore the name without assumption of divine character bore it in honor of a known and fully identified Divine personality, taken full cognizance of long before the so-called "Christian" era.



(To be Continued).

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

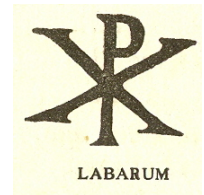
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The American Freemason, Vol. VI, No. 1, November, 1914

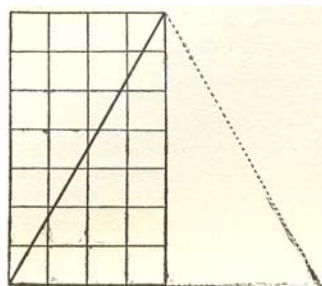
We may in any case affirm that without a single solitary exception, all of the *Christian* symbolism of Jesus "the Man of Gallilee" is and always has been pure Solar symbolism of the same family of speculations as that giving significance to the number 216. The next important symbolism in order is the famous *Labarum* or *Chi-Rho* monogram of the Redeemer which is reported to us to have been seen in a vision by the Emperor Constantine and adopted by him as the standard of Imperial Rome because it was composed of the first two letters of the name of CHRIST. Be this as it may, we have countless evidences that this peculiar cipher was in public use centuries before Jesus appeared in Gallilee. It is found on coins of the Egyptian Ptolemies, on those of Bactria and on those of the Herod the Great of Judea *prior to the birth of Jesus*. What then was its significance then? Its form upon many Graeco-Bactrian coins is quite regular but where it is upon coins of a purely native character it is more like



It has been said to be descended from the *Crux Ausata* of Egypt but both symbols were simultaneously in use without confusion. It was a common thing for the ancients to assimilate their symbolisms so that the error was easy but the X-P symbol entered Egypt from the Orient where it was probably the symbol of the Divine *Chrishna*, the incarnation of *Vishnu* ($8+100+1+200+50+1=360$) for the is the original Bactrian *Ch* and the *æ* the two together making, Ch R the mystery for the numerical value



The substitution of the Greek X for the Semitic *Ch* alluded to in our paper on *Gematria* (page 40) is thus accounted for in a measure and introduces us to a very curious speculation. The right-angle of 4-7 squares as $16+49=65$, so that its hypotenuse is exceedingly close to the proportion of 8 as to the first mentioned figures in the production of an equilateral triangle with sides of 8-8-8 as the mathematical representation of the *perfect* equilateral triangle. This assumption is heightened by the important fact that the upward pointing smaller triangles are 36 or the solar number, the down pointing ones are 28 or the Lunar number while the 8-8-8 around took rank as the measure of the day governed by these luminaries. The Gnostic sects of some period of rife Messianic speculation made the same use of this triangle as the Aryans did of that of 6-6-6 and gave it the metaphysical value of 888 which is the sum of two of the Hebrew names of God expressive also of the 3-4-5 triangle; AL ShDI (EI Shaddai)



345 and AHIH A Sh R AHIH (I am that 1 am) 543.

J, 10; 0, 8; Φ, 200; 9, 70; Φ, 400; a, 70; so that 888 is precisely the value of the Greek letters employed in the rendering of the name "Jesus" in the Greek New Testament.

The use of 0, *eta* as "e" however shows this to be a pure Greek invention. Employing however the value of the Hebrew *Cheth*, as "8" we obtain the following equally interesting result: Ch, 8; Δ, 100; ∴, 10; Φ, 200; Ϻ, 300; ≡, 70; Φ, 200; again 888. Now therefore we have an interpretation of the (six pointed star) symbol which is quite in accordance with the ancient philosophies).

If J0Φ≡<Φ be taken as the phonetic symbol of *Yesha* the Sun-God as SPIRIT and XΔ.: Φ9≡Φ as the Anointed Man or MATTER then we have an absolutely perfect rendering of the Hexagonal star as the sign of ☞☞☞☞☞☞ "He who is to come." Twice 888 is 1776 (Prophetically perhap*) the sum of the digits of which is 21 or ☞☞☞ (J.-V.-H.)

There is not the slightest difficulty in recognizing the complete identity of the symbolisms of the Christian Jesus with those of *Yesha* the Hebrew Solar manifestation of *Jah* the moment we overcome our repugnance to an angle of observation which although new to modern thought was the whole argument of the ancient idea.

We are too used to the stupid notion of One who plays the stupendous part ascribed to Him by the faith of the whole Christian world, jumping suddenly out of "nowhere," in the reign of Augustus Caesar and then jumping back again, in the reign of Claudius without leaving a trace behind except a vast age-accumulated literature and much historical controversy both passive and active. We are interested in the ☞☞☞☞☞☞, ☞☞☞☞☞☞, ☞☞☞☞☞☞ of the Jew or in a myth and the writer prefers the former hypothesis to the latter as the one verified by every phase of nature and ascertainable law of the Universe, one abounding in evidence of a spiritual saviour whose close relations to mankind commenced when the latter received bodily form and habitation at His hands. The record of His knowledge and adoration stretches away into the *aeons* of the past however sullied at times, no less in our own day than then, by the excesses idolatries of the ignorant.

The identity of the Spiritual Jesus with Jehovah the father (I and my Father are One) is that of *Yesha* with *Jah* and must be that of every manifestation of the Solar Logos belonging to every age and where it is symbolized by the number 216 unless we are to that mathematics are different in one place from what they appear to be in another.

* For the benefit of those who are interested in the view that a system which has proved so Prophetic in the past may extend its indications down to our own times we note the following remarkable co-incidences which would seem to point to this country as the true "Promised Land" of the errant Hebrew.

To begin with we have AHIH. ASHR AHIHS 543 to produce 888, the equilateral triangle, two equilateral triangles are JETΣKIΓ ChRITΣTΓ. The equilateral triangle is Produced by diagonal intersections of the oblong of 4x7. Now let us take this as the FOURTH DAY OF THE SEVENTH MONTH, 2x888 or 1776 and we have the date of the foundation of the American Republic. In 4-5 raised to 16-20 we have the date of the settlement of PROTESTANT New England as opposed to the latin south and west.

Christianity has for nearly two thousand years self-confidently the rest of the world into the bottomless pit quite forgetting these simple truths which should have taught us tolerance.

If the dogmatists teach us nothing of Brahma, Anu, Osiris, Javeh, Jove, or Bal, *Yesha*, Hercules*, Horus, Jesus, we still learn enough from the material relics of the past to be enabled to reconstitute the whole marvelous story with the same precision with which the history of vertebrates and the formation of geological strata has been studied. We will some day have it clearly laid before us how this age old Masonry of ours spread from land to land attracting to itself local colors and indigenous legends but finally returning like the rain to the sea in the great synthesizing movement set afoot first by the conquests of Alexander and then by those of Rome, resulting in dreams of universal dominion.



A few among many Egyptian coins of the Ptolemaic and Roman periods proving the identity of Herakles, Horus, Serapis, Harpocrates, Helios, Jupiter Ammon and the Logos of Aries and Pisces.

1. Horus Herakles mounted on Aries.
2. Serapis mounted on Aries.
3. Jupiter-Amon, Osiris, Serapis, Helios and Neptune (*Pisces*) combined.
4. Bronze coin of Ptolemy Philadelphus, Egypt, B. C. 250 with the famous figure called the Monogram of Christ.
5. Coin of Hadrian, showing Horus as Herakles.

This identity of Father and Son in those of Anu with Bel, Osiris and Horus, Javeh and *Yesha*, symbolized by the geometrical relation of 36 and 100 in the Pythagorean proposition comes out strongest in the figure of Jupiter Ammon which developed in Ptolemaic Egypt-as the result of an identification by the conquering Greeks and Romans of their Jove with the Sun God Amon of the Egyptians.

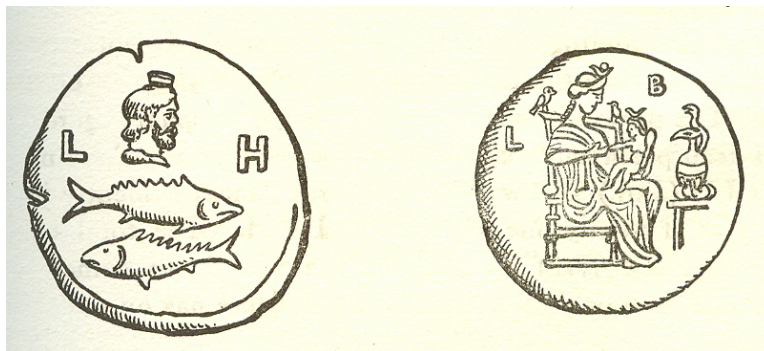
We find the symbolical attributes of this figure entirely in keeping with the Semitic legends. He wears the flowing hair and beard which Phidias gave to Jove - copying from Dionysius (Adon *Yesha*, Donyash) the Indian Bacchus, the rayed crown of *Helios* the Sun God and the Ram's Horns which set forth his connection with the Zodiacal sign of Aries. Side by side with the same figure, with similar attributes indicating at least partial identity we have the majestic Serapis with *modius* crowned head, the *modius* being a sort of basket, the origin of which will transpire. Serapis is

* HERAKLES=5+5+ 100+ 1 +20+30+5+60=136

the Sun God during his reign in the under-world.

The old pantheon of the Pharaohs seems to have been relegated to the background except as regards Isis and Horus, the latter now became Harpocrates the "Healer" of the mysteries - a form of Horus descended from the ancient *Har-pi-Khrat*, so called God of silence from his perpetual attitude of enjoining caution by placing his right forefinger upon his lips. He is the genius of the mystery which we are seeking to fathom.

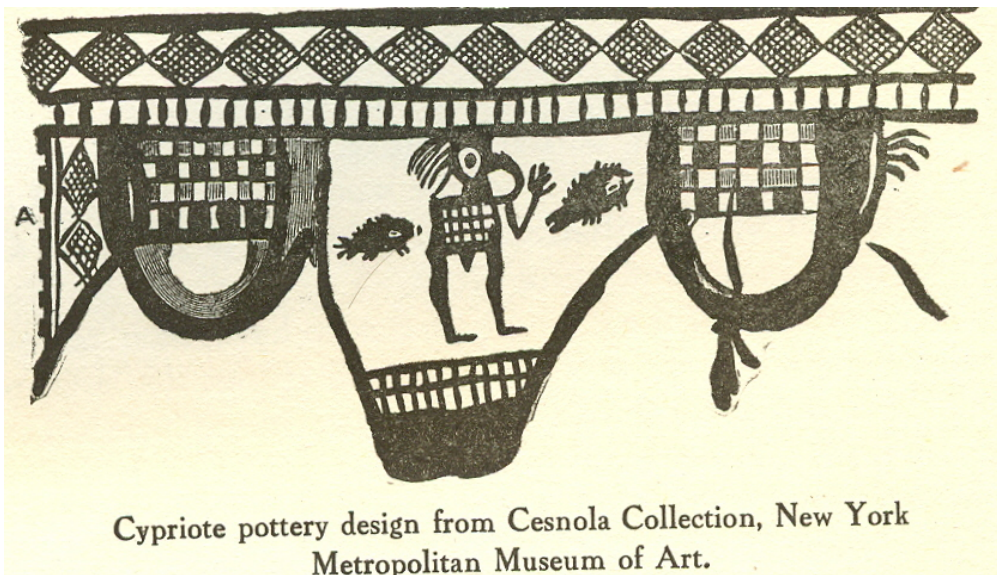
On coins of the Emperor Hadrian we encounter Jove Serapis accompanied by the Zodiacal sign of Pisces - the two fishes, again riding in triumph upon a Ram. The child Horus sits in the lap of Madonna like Isis with not only the finger of caution upon his lip but the club of Hercules the Semitic Sun God in his grasp. What are we to say to these curious figures and combinations of symbols.



We shall find in the answer to the problem of the Ram and the Fishes Aries and Pisces coupled with what we have already learned - complete satisfaction.

The association of the Lamb and Fishes as classic symbolisms of the Christos is beyond the pale of controversy.

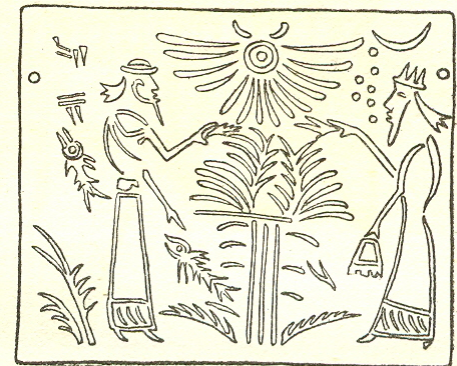
We wish to offer some evidence of their association with the mathematically and geometrically revealed G. A. o. T. U. in times so remote as to prove our contention of the continuity of this cult from the very earliest ages.



Cypriote pottery design from Cesnola Collection, New York
Metropolitan Museum of Art.

There is considerable choice but most interesting as a first exhibit is a fragment of archaic Cypriote pottery brought to the New York Metropolitan Museum of Art by the late General L. P. di Cesnola and figured in his well known work on the antiquities of Cyprus. Our only clue to the significance of the picture is the numerical one. In a central field stands a mere caricature of a figure but one sufficiently accentuated to allow us to recognize an individual with flowing hair standing between the two fishes which represent at one and the same time the Zodiacal sign of Pisces and the Dual Principle. The person in question has as a body a spare figure divided into fifteen presumably equal parts, the number representing objectively J-H (JAH.) Below is a crude arrangement evidently intended to be that of twenty-one squares or J-V-H. The total of 36 so divided reading "ⒶⓂⒶⓂⓂ" (VIHH) or "He who is to come." Then comes the astonishing feature that this figure has on either side of it the numerations 4 X 9 or 36 and 4 X 7 or 28 expressed in quadrate squares geometrically figuring the Sun and Moon, the whole sum of 36+36+28 equalling 100 being so expressed as to suggest the Forty Seventh problem and all that ensues from it. That the figure is the God of the mysteries is evinced by the finger of "caution" upon the lips.

Still I more extraordinary perhaps is a black diorite Babylonian, possibly Hittite Cylinder Seal of at least 3,500 B.C., which upon analysis proves to be, like the George Smith "Tree of Life" Cylinder elsewhere depicted, a perfect "rebus" of the 25 square of the Forty-Seventh problem. Above corresponding to the top line, 8765, on page 247 (March No.) is the Sun, seven planets (*Sabaoth*,) Moon and blazing Star. The Sun is the point within the circle and sixteen rays. Beneath stand two Gods evidently "creating" by placing leaves upon the "Tree of Life" which stands between them. The figure to the right wears a three rayed crown sign of the Supreme Deity and carries in his hand like all the Assyrian and Chaldean divinities a small basbet. From his position under the star and the five bars at the hem of his robe whereas the other figure is marked with three, he appears to represent the Tetractile numeration of 1-2-3-4 (refer to diagram.) The figure to the left stands between the symbol of the two fishes which reference to the diagram will show to occupy the place of the two columns 1-3-5-7-9 and 2-4-6-8, unmistakably the "Dual Principle."







Chaldean or Hittite Cylinder Seal of circa B. C., 2,500 in black diorite stone. From author's collection.

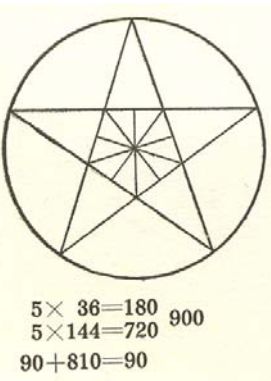
The Tree has a curious arrangement of branches. To the right of the trunk which is composed of three vertical lines. are three leaves, to the left four, $3 \times 4 (=5)$. At the top the left branch has nine leaves outwardly and three turned in, making twelve and the right branch has seven out and five in, also twelve ($3+5+7+9$.) If we divide the 8765 by the leaves of the tree we secure $365\frac{5}{4}$ which is within one hour of the true Solar year. If we count the points of the branches as well as the leaves on the tree we will have 26 or ⒶⓂⒶⓂⓂ the same as $8+7+6+5=26$ above, the two amounts totaling 52 (weeks.)

This arrangement of Sun. seven planets. Moon and a single blazing star has a prominent place among Masonic symbolisms to this day but its meaning was long since lost. The subject of this single star associated with the sign of *Pisces* we shall come to later but in the meanwhile let us examine a further remarkable reason for the association of the


Pentalpha or five pointed star as a sign of the Logos or Incarnated Word, the G. A. O. T. U.

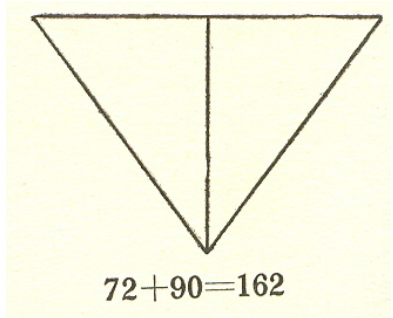
As the Hexagram is the product of the division of the circle into six arcs of sixty degrees each so the Pentagram divides it into five segments of seventy-two degrees each.

Twice seventy-two is 144 or our BRA-MA-ABRAM number and the remaining number of degrees are $3 \times 72 = 216$ or *Yesha*,  as one will. It may be noticed *en passant* that this very    is the Indo-Germanic root of our present day word "FISH" the "F" being but a softened "V." Now the *centre* of this star is a geometrical pentagon which will divide into five segments each having two angles of 54° (total 108°) and one of 72° . Each of these in turn divide into two triangles, the angles of which are $90 + 54 + 36$. As the angles of the star points are triangles of $72 \times 72 \times 36$, the significance of the downward point is that of the Solar LOGOS proceeding from the unmanifested Brahma.



The ten central triangles are the origin of the *tithes* said to have been offered by Abraham after the slaughter of the Kings (Gen. XIV, 18) to MELCHISEDEK, King of Salem, Priest of the Most High God who made him a pure offering of bread and wine. The Clergy may therein perceive the Divine Warrant for their traditional revenues.

The name of MELCHISEDEK is discoverable in this star in one of the segments of the Pentagon which an angle of 72° is converted into two triangles by a line introducing two angles of 90° , $72 + 90$ equalling 162, which aside from the several interesting considerations which we have already noted is the *Gematria* of  (M-L-Ch-S-D-K.) The whole figure is thus a splendid symbol of the Father-Son Solar LOGOS in which the constructive triangles coupled with the *Dekad* of their number is intensely symbolic of the Great Architect. In fact the five pointed stars stands for the Forty-Seventh Problem incarnated as man.



(To be continued)

ORIGINS AND SYMBOLS OF MASONRY

AN EXAMINATION OF THE ARCHAEOLOGICAL, ANTIQUARIAN AND SCIENTIFIC FOUNDATIONS OF THE CRAFT

BY FRANK C. HIGGINS, F. R. N. S.

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The American Freemason, Vol. VI, No.3, January, 1915

THE LOAVES AND FISHES

We have much to gain in the pursuit of conclusions through the present line of argument by passing in exhaustive review the particular symbolisms which seem to be untiringly cropping up at intervals throughout the entire course of history and examining the relations which are borne to them by other symbols because such relations are never without important cause.

In the matter of the Fish we find the symbolism thereof to be the most persistent and ubiquitous of history.

We have identified the two fish, usually, but not always depicted as swimming in opposite directions, as the "Dual Principle," the Zodiacal sign of Pisces and the distinctive sign of the Redeemer. In India this sign had from remotest times a particular association with Vishnu and even penetrated to Yucatan where it was found by Le Plongeon on the *facade* of the great Sun Temple at Uxmal.

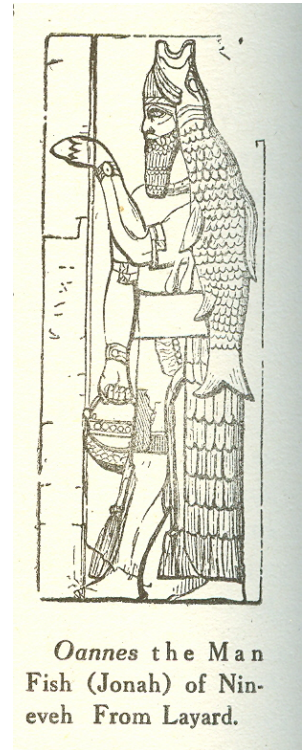
The subject of Fish symbolism has been most interestingly discussed in the *Open Court* magazine, notably by Brother Norwood and others in the November issue of 1912. Brother Norwood's article, as we shall show, was a magnificent example of the near approaches to truth where the investigator has receded with his finger almost upon the quick of the subject. In all probability the Greek ΙΧΘΥΣ was inspired by the $30\Phi \equiv (\Phi \text{ O}\Delta. : \gamma\theta \equiv \Phi \text{ I}\gamma \equiv \gamma \text{ ?} \dots \Gamma \equiv \theta\gamma\Delta$ but *post* and not *ante facto*. The fish was there milleniums before the Jesus of history. The number attached to $3\text{II}2 \equiv \Phi$ is some-what important as it is 100+57 which, to say the least is highly symbolic of the Great Architect.

Probably the oldest association of the Fish which we encounter is the mythical story of the Fish-man who came out of the Persian Gulf at a remote period and instructed the Chaldeans in the Arts and Sciences, the very thing which we find all the Logos incarnations doing at whatsoever period.

Berosus calls this monster *Oannes*, whence our very much twisted *Jonah* and *Jonas*, but Assyrologists inform us that this was the God *Ea Han* (*Ea*, the fish) a numeration of 5+57 which again has a familiar appearance.

The appearance of this fish-god is sufficiently characteristic and in the presence of an excellent graphic illustration need not be described. It is however notable that both the mitres of the Jewish High Priests and Christian Bishops seem to be derived from the form of a fish's head as here depicted. We are not compelled to believe this figure the origin of the story of the prophet Jonah in the whale's belly and yet we are compelled to recognize two very important reasons why this should be the case.

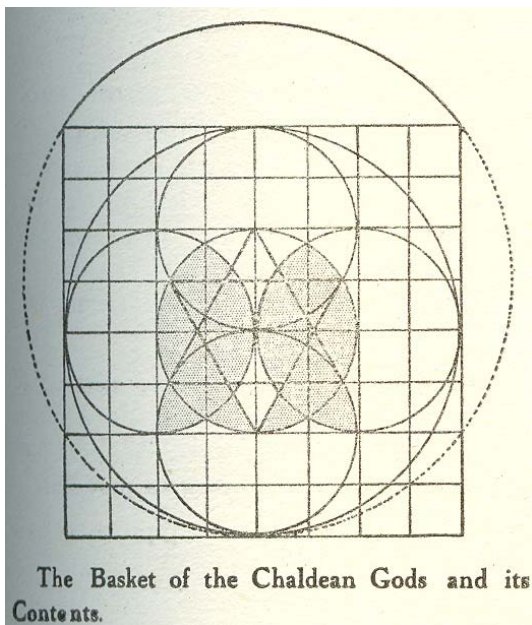
Firstly, because the excavations of Layard and others of Nineveh have revealed that thus *Oannes* was the undoubted tutelary genius of the city, his effigies, great and small, being found on everything from a monolith to a tiny cylinder seal while he is later the *Dag-On* of the Phoenicians (Fish-Sun.) Even to this day one of the most popular amulets of the Chinese is the fish associated with symbols of the Sun, showing the notion to be hoary with age. That *Jonah* was a converter of Nineveh to the true God, i.e. 🛎📖🛎✉ is clearly stated in the third chapter of the book of that name which we feel warranted in pronouncing a fragment of an immensely ancient chronicle of the Chaldeans, incorporated in the heterogeneous mass of Hebrew scriptures. The books of *Jonah* and *Job* are the oldest books in the Bible.



Oannes the Man Fish (Jonah) of Nineveh From Layard.

There is no hesitation in the language of the Master Jesus, when in Luke XI, 29-30; He says "This is an evil generation, they seek a sign; and there shall no sign be given it but the sign of Jonas the Prophet; for as *Jonas* was a sign unto the *Ninevites* so shall the son of man be to this generation." Here is another important question of Biblical archaeology staring us in the face and fairly crying out for elucidation but in which the clergy seem to take as little practical interest as they do in the astronomy of the Star of Bethlehem or the identity of the mysterious Melchisedek. So *Jonas* was a sign to the *Ninevites*; we prefer to take the words of Jesus literally, and the *Ninevites* themselves could hardly find stone enough to carve the effigy of this sign on the temples and palaces of their vast metropolis.

What do we perceive to be the principal characteristics of this so-called "fabled" *Oannes*. That as the whole Egyptian Pantheon carried the *Crux Ansata* or "Key of Life," in which they were initiated by Kings and Princes, so the Semitic Gods and sovereigns carry a pine-cone and a basket. We find this "pine-cone" peculiarly a symbol of the sun on both sides of the Atlantic. In Mexico and Central America it is the form of the sacrificial Flint (Flints were supposed to fall from the sun and their fire-producing qualities heightened the symbolism immeasurably) with which the Solar Priests tore the reeking hearts of the sacrificed from their lacerated bosoms.



The Basket of the Chaldean Gods and its Contents.

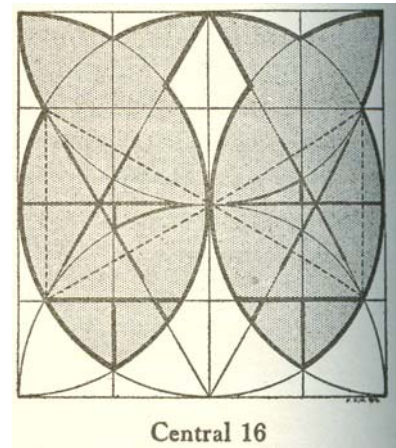
In looking for Biblical references to baskets we are struck with the correlation of the terms "fish" and "basket" in the sixth chapter of St. John, where the number of fishes is given as two and the mention made of *five* barley loaves. The question comes to us is this history or *Dionysiac ritual* for *five*, is the number of the loaves required by David from the High Priest

Ahimelech (I Samuel XXI, 3) when fleeing with his companions from Saul he seeks sanctuary but asks not for protection but for "five loaves" which request is answered by concealment and defense from the enraged King of Israel.

How shall we arrange the pieces of this extraordinary puzzle? The numeration of the Hebrew name אֱלֹהֵינוּ is $10+6+50 +1 +5=72$, the number of the *Pentagram* and $57 + 15$ or "JAM the Builder" and is interesting but *Dag-On* $4+ 1 +3+6+50=64$ is suggestive both of the "Builder" who builds with the seven planets (Sabaoth) $57 +7=64$ and of some of our previous experiments with the 64 square of the "Forty-Seventh Problem." The pine cone gives a further hint for it is the outline of the *Vesica Piscis* for the symmetrical production of which we construct the accompanying figure which reference to our Egyptian scarabs shows to embody the Mystery. Basket and handle thereof refer to the squared circle of equal perimeter while in the center one finds the natural division of the central circle by the five smaller circles (the *loaves*) into six arcs of 60° upon which to erect the sacred hexagonal star of Spirit and Matter *reposing on the Sun Cross*, the latter introducing the form made sacred in after ages as the halo of the Redeemer. The most striking feature however is another purely natural representation of the two fish, the time bearing each the monogram which as 108, stamps the numeration 216 upon the sign of the



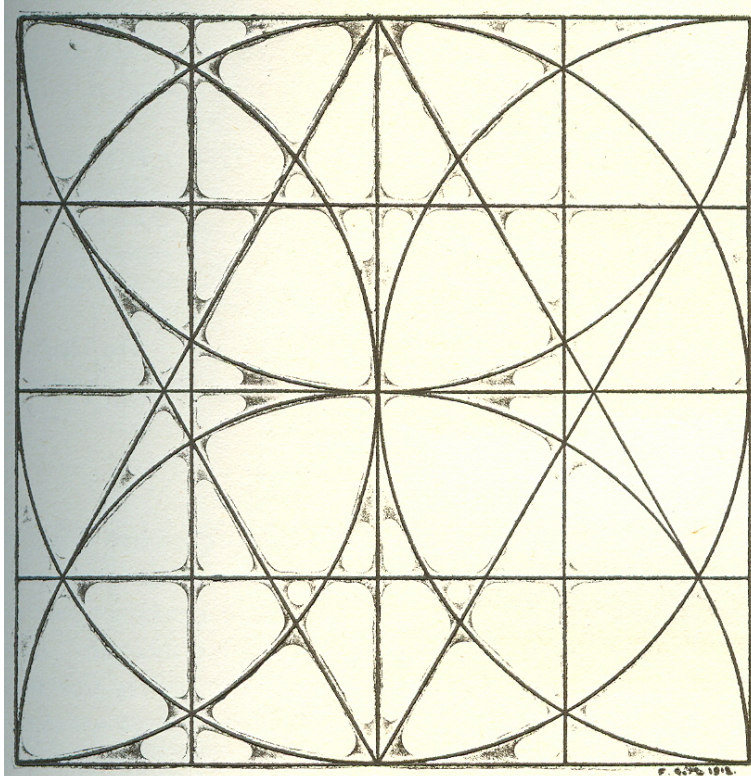
two Fish as plainly as though placed there by the intention of an artist. The O-X are Greek letters, but we have plainly shown their descent from an Indian type. That there be no mistake



about the purport gathered from this figure by the early Christians is shown by a picture of a Roman Catacomb lamp in the writer's possession, which depicts the O-X on one side and the peculiar cross on the other with which the sacred bread or *Hosts* of both Ancient Egyptians and Hebrews as well as modern Christians is marked. An even more curious symbology exists in this figure to connect it with the general trend of our argument.

The division of the sixteen squares of the centre is into *seventy-two* sections by the lines of star and fish. It will be noticed that this number is divided into the significant "40" and "32:" The double cross is "36" either way but either half amounts to just "28"

| | |
|------|----|
| 55 | 5 |
| 5445 | 54 |
| 5445 | 54 |
| 55 | 5 |



The employment of the digits as eight times 54 produces 432 and as eight times 45, 360; the sum of which two larger numbers is 792, the importance of which will have a chapter by itself. Eight rows of 18 each (counting both ways) sum up 144 the Brama-Abram number. Counting four rows 45+45 gives us 396, the sum of 18 -81. Four times 44 plus 8x5 is 216; 45+54=99, the sum of 18 and 81. The Arabs say - "There are Ninety-Nine names of ALLAH," which according to them are written in the palms of the hands of all true believers. The Arabic numeral 8 is written like an inverted V of the English alphabet. By holding up the left hand with the thumb and fingers bent slightly inwards, the lines of the palms will be seen to take the form of a rough 71 which makes the Arabic figures 81. Placing the right hand under the left in the same way, makes the figures 17 or 18. Those interested will find the reason why V is 7 and 7 8 in the Arabic numerals in the lowest row of the *Gnostic Triangle* (Fig ...) which is composed of eight upstanding and seven down-pointing angles.* The Hindu symbol of derivation directly from the above figure is called the *Sri Vastaya* and is credited with many marvellous powers.

| | | | |
|---|---|---|---|
| 4 | 5 | 5 | 4 |
| 5 | 4 | 4 | 5 |
| 5 | 4 | 4 | 5 |
| 4 | 5 | 5 | 4 |

* See "Cross of the Magi"

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The American Freemason, Vol. VI, No.5, March, 1915

THE TESTIMONY OF ASTRONOMY



HERE is no record of popular Calendars among the nations of old. Whether in Assyria, Greece, Rome, Egypt, or other peoples of the narrow ancient world, the *hoi polloi* were dependent upon their governments for official proclamations of feast days and prognostications of weather and other probabilities, for astronomy and all thereunto pertaining was exclusively, as in China today, the business of the State.

In Egypt the Sacerdotal Order were the sole depositors of the secrets of the planets, and charged with the conduct of astronomical observations - as Diodorus of Sicily says: "The Priests were at once astronomers and aruspices; It was in this manner that they knew the future and instructed the kings, to whose persons they were always closely attached. These priests had astronomical tables, prepared from an immemorial time, upon which they observed the movements and revolutions of the planets. They recorded all unusual phenomena and whatever partook of the nature of a prodigy. They extended the influence of the stars to all terrestrial objects, and declared the benefits, or evils, which their particular aspects announced to mankind. They predicted years of abundance and times of dearth, sickness, earthquakes, deluges, the appearances of comets and many other things, a science which according to Diodorus, was guarded with the profoundest secrecy.

In Chaldaeae, certain families were and had been consecrated from the most ancient times, to the study and contemplation of the stars, all concerning which they transmitted exclusively to their own posterity, under the pledge of eternal silence, so far as the outer world should be concerned. The reputation of the Chaldeans, in matters of this sort, was the reason for their national name becoming synonymous with that of the Magians, prophets and astrologers, and it was certain that among them, astronomy was held mainly as a prophetic science.

They were, at the same time, great theologians, for did not knowledge of the physical world also embrace that of its origin and its end. Incessantly occupied in contemplation of the heavens, they passed as being the most learned of all mankind, in the secrets of the future and the most deeply initiated into the secrets of destiny. They were careful to make records of all their observations, and pretended that the arrival of eclipses, comets, earthquakes, meteors, and all other natural marvels, were auguries of good or evil fortune, not only for entire empires and nations but for individuals, from kings to the least of their subjects. Assiduously occupied, like their Egyptian *confreeres*, about the persons of princes,

they were obliged to be forever ready to interpret their dreams and meditations, and, these sovereigns, cruel and credulous, seldom hesitated to condemn them to death for trivial failures to please.

The example of their superstitious kings did not fail to cause their peoples to attach the weightiest importance to the science of these astronomer-priests, who became, in a large measure, the arbiters of the destinies of their kings. A word to the people, that a sign had been observed presaging evil to the monarch, sufficed to bring about a revolution. It is an actual fact, that the Assyrian Empire, the foundation of which is lost in the mists of antiquity, was destroyed B. C. 770, because a prediction of the principal Chaldean astronomer, Belesis, induced the Medes to advance to the realization of what the stars promised would be an easy victory for them.

The Etruscans maintained astronomy and its attendant charlatanisms, as a secret sacerdotal science, and it was the same among the Romans, until B.C. 304, in which year a scribe named Flavius divulged the Pontifical secret of the *Fastes*, as the Roman Calendar was called, which made it impossible for the priests to manipulate it in their own interests. Flavius, born a slave, was made an *Aedile* by the grateful people. It was in the hands of people such as we have described, actuated by motives of which we have seen the object, that the true inwardness of whatever significance might have been attached to the official symbols of the astral bodies, which have become classic to us as "stars," was closely held.

While the temptation to regard such systems as "humbug," and dismiss them as unworthy of serious attention, has always been great, grave thinkers have not been lacking, to color the picture with tinges of poetry, romance and reason.

The American historian Prescott has said of the system, in commenting upon its almost identical observance among the Aztecs of Mexico: "The false science of astrology is natural to a state of society partially civilized, where the mind impatient of the slow and cautious examination, by which alone it can arrive at truth, launches at once into the regions of speculation, and rashly attempts to lift the veil-the impenetrable veil - which is drawn around the mysteries of nature. It is the characteristic of true science to discern the impossible, but not very obvious limits, which divide the province of reason from that odd speculation. Such knowledge comes tardily. How many ages have rolled away, in which the powers of men, rightly directed, might have revealed the great laws of nature, have been wasted in brilliant but barren reveries on alchemy and astrology?"

The latter is more particularly the study of a primitive age, when the mind, incapable of arriving at the stupendous fact that the myriads of minute lights glowing in the firmament, are the centres, of systems as glorious as our own, is naturally led to speculate on their probable uses and connect them, in some way or other with man, for whose convenience every other object in the universe seems to have been created. As the eye of the simple child of nature watches through the long night the stately march of the heavenly bodies and sees the bright hosts coming up one after another, and changing with the changing seasons of the year, he naturally associates them with those seasons, as the periods over which they hold a mysterious influence. In the same manner, he connects their appearance with any interesting event of the time, and explores in their flaming characters the destinies of

the newborn infant.

Such is the origin of Astrology, the false lights of which have continued, from the earliest ages, to dazzle and bewilder mankind, till they have faded away, in the superior illumination of a comparatively recent period. Schiller is more true to poetry than to history, when he tells us that the worship of the stars took the place of the classic mythology. It existed long before it.

"It is a gentle and affectionate thought That in immeasurable heights above us
At our first birth, the wreath of love was woven With sparkling stars for flowers."
(Coleridge' a translation of Schiller's *Wallenstein*, Act II, Sc. 4.)

Epping and Strassmaier, in their book *Astronomisches aus Babylon*, translate three small documents, originally inscribed on clay tablets in the second century B.C. From these tablets, one may learn that the Babylonians of the above date possessed an extremely advanced knowledge of the science of astronomy. "Into the question of the extent of that knowledge we need not here enter further says E. M. Plunkett, "than to say that it enabled the Babylonian astronomers to draw up almanacs for the ensuing year; almanacs in which the eclipses of the sun and moon, and the times of the new and full moon were accurately noted, as also the positions of the planets throughout the year. These positions were indicated by the nearness of the planet in question to some star in the vicinity of the ecliptic, and the ecliptic was portioned off into twelve groups, coinciding very closely in position and extent with the twelve divisions of the Zodiac as we know them."

No star of the entire firmament has been the subject of so much speculation and consideration as that mysterious sidereal visitor; the very existence of which has for almost two thousand years rested solely upon the apparently unsupported testimony of the Apostle Matthew. It has been, however, during that time, a greater inspiration to poetry, art, and the uplifting of the human heart, than all the rest of the starry universe.

We are becoming so accustomed in "these latter days" to regard with skepticism everything which is not capable of precise scientific demonstration, that the Star of Bethlehem had come to rank as a miraculous phenomenon, the probability of which rested, like that of many other miracles, upon the unsupported testimony of Holy Writ.

Read again, however, what the brilliantly learned Canon Farrar has written in his matchless "Life of Christ":

"We are informed by Tacitus, by Suetonius, and by Josephus, that there prevailed throughout the entire East, at this time. an intense conviction, derived from ancient prophecies, that ere long a powerful monarch would arise in Judaea, and gain dominion over the world. It has, indeed, been conjectured that the Roman historians may simply be echoing an assertion for which Josephus was in reality their sole authority; but even if we accept this uncertain supposition, there is still ample proof both in Jewish and in Pagan writings that a guilty and weary world was expecting the advent of its Deliverer." The dew of blessing falls not on us, and our fruits have no taste," exclaimed Rabbi Simeon, the son of Gamaliel; and the expression might sum up much of the literature of an age which was, as Niebuhr says, "effete with the drunkenness of crime." The splendid vaticination in the fourth

Eclogue of Virgil proves the intensity of the feeling, and has long been reckoned among the "unconscious prophecies of heathendom."

There is, therefore, nothing extraordinary in the fact that these Eastern Magi should have bent their steps to Jerusalem, especially, if there were any circumstances to awaken in the East a more immediate conviction that this widespread expectation was on the point of fulfillment. If they were disciples of Zoroaster, they would see in the infant King the future conqueror of Ahriman, the destined Lord of all the world. The story of their journey has indeed been set down with contemptuous confidence as a mere poetic myth; but though its actual historic verity must rest on the testimony of the Evangelist alone, there are many facts which enable us to see: that in its main outlines it involves nothing either impossible or even improbable.

Now St. Matthew tells us that the cause of their expectant attitude was that they had seen the star of the Messiah in the East, and that to discover Him was the motive of their journey.

That any strange sidereal phenomenon should be interpreted as the signal of a coming king, was in strict accordance with the belief of their age. Such a notion may well have arisen from the prophecy of Baalam, the Gentile sorcerer - a prophecy which, from the power of the rhythm and the splendor of its imagery, could hardly fail to be disseminated in Eastern countries. Nearly a century afterwards, the false Messiah, in the reign of Hadrian, received, from the celebrated Rabbi Akiba the surname of Bar-Cocheba, or "Son of Star," and caused a star to be stamped upon the coinage which he issued. Six centuries afterward, Mohammed is said to have pointed to a comet as a portent illustrative of his pretensions.

Even the Greeks and Romans had always considered that the "births and deaths of great men were symbolized by the appearance and disappearance of heavenly bodies, and the same belief has continued down to comparatively modern times. The evanescent star which appeared in the time of Tycho Brahe, and was noticed by him on November 11, 1572, was believed to indicate the brief but dazzling career of some warrior from the north, and was subsequently regarded as having been prophetic of the fortunes of Gustavus Adolphus.

Now it so happens that, although the exact year in which Christ was born is not ascertainable with any certainty from Scripture, yet, within a few years of what must, on any calculation, have been the period of His birth, there undoubtedly did appear a phenomenon in the heavens so remarkable that it could not possibly have escaped the observation of an astrological people. The immediate applicability of this phenomenon to the Gospel narrative is now generally abandoned; but, whatever other theory may be held about it, it is unquestionably important and interesting as having furnished one of the data which first led to the discovery that the birth of Christ took place three or four years before our received era. This appearance, and the circumstances which have been brought into connection with it, we will proceed to notice. They form a curious episode in the history of exegesis, and are otherwise remarkable; we must fully warn the reader that the evidence by which this astronomical fact has been brought into immediate connection with St. Matthew's narrative is purely conjectural, and must be received, if received at all,

with considerable caution.

On December 17, 1603, there occurred a conjunction of the two largest superior planets, Saturn and Jupiter, in the zodiacal sign of the Fishes, in the watery trigon. In the following spring they were joined in the fiery trigon by Mars, and in September, 1604, there appeared in the foot of Ophinchus, and between Mars and Saturn, a new star of the first magnitude, which, after shining for a whole year, gradually waned, in March, 1606, and finally disappeared. Brunowski, the pupil of Kepler who first noticed it, describes it as sparkling with an interchange of colors like a diamond, and as not being in any way nebulous or offering any analogy to a comet.

These remarkable phenomena attracted the attention of the great Kepler, who, from his acquaintance astrology, knew the immense importance which such a conjunction would have had in the eyes of the Magi, and wished to discover whether any such conjunction had taken place about the period of our Lord's birth. Now there is a conjunction of Jupiter and Saturn in the same trigon about every twenty years, but in every 200 years they pass into another trigon, and are not conjoined in the same trigon again (after passing through the entire Zodiac), till after a lapse of *794 years, four months, and twelve days*. By calculating backwards, Kepler discovered that the same conjunction of Jupiter and Saturn in Pisces, had appeared no less than three times in the year A. U. C. 747, and that the planet Mars had joined them in the spring of 748; and the general fact that there was such a combination at this period has been verified by a number of independent investigators, and does not seem to admit denial.

And, however we may apply the fact, it is certainly an interesting one. For such a conjunction would at once have been interpreted by the Chaldaean observers as indicating the approach of some memorable event; and since it occurred in the constellation of Pisces, which was supposed by astrologers to be immediately connected with the fortunes of Judea, it would naturally turn their thoughts in that direction. The form of their interpretation would be moulded, both by the astrological opinions of the Jews - which distinctly point to this very conjunction as an indication of the Messiah - and by the expectation of a Deliverer, which was so widely spread at the period in which they lived.