

# RECAPITULATION OF ALL MASONRY :

OR

A Description and Explanation

OF

## THE UNIVERSAL HIEROGLYPH OF THE MASTER OF MASTERS.

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(Eos qui Diis apellantur rerum naturas esse, non figuras Deorum, Cicero.)

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ORIENT OF MEMPHIS.

XXXVIII MDCLXXXII.

*From the Press of Nouzou, Rue de Clery, No. 9.*

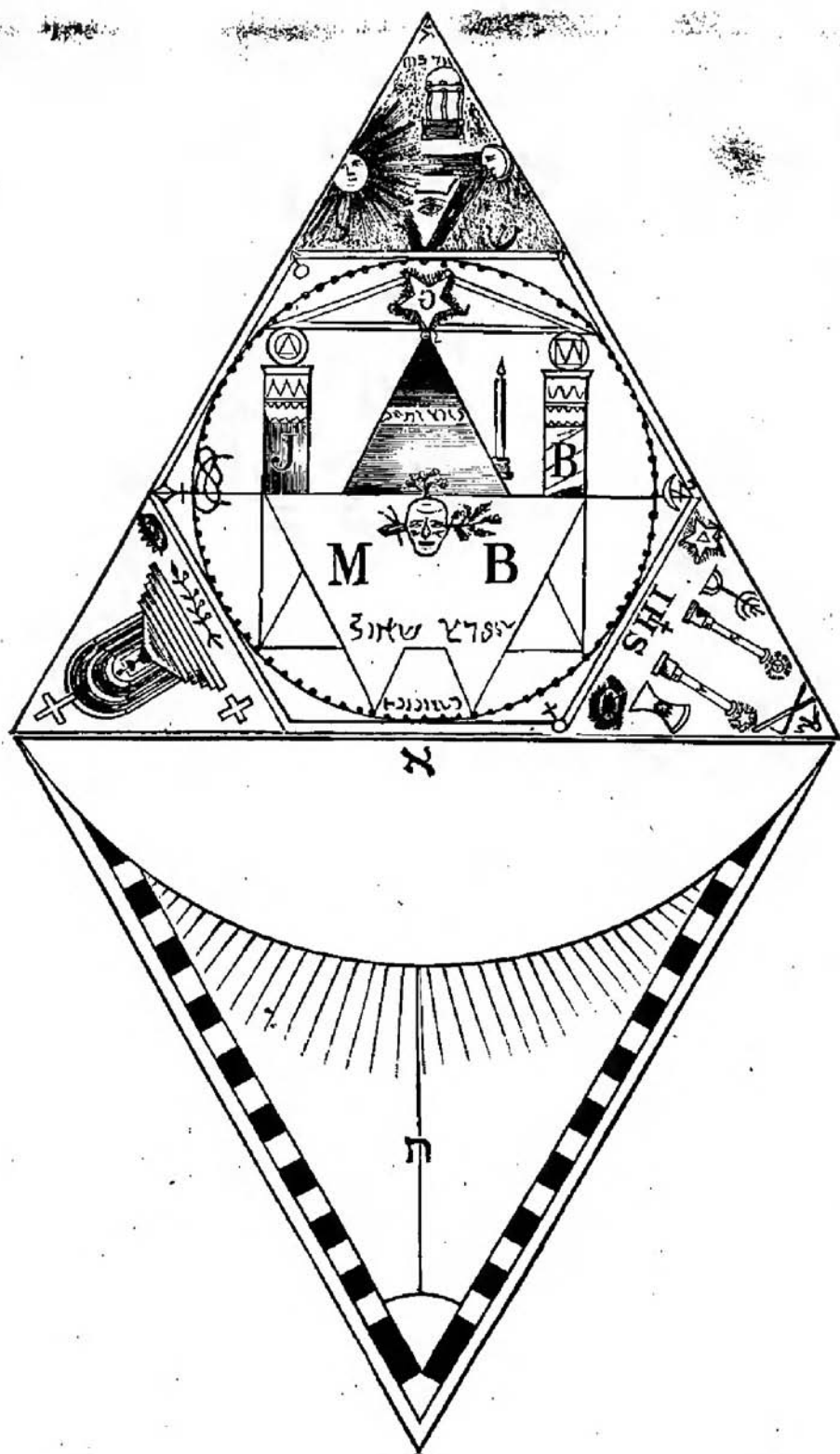
(TRANSLATED FROM THE FRENCH BY JOHN YARKER, 33—96°.)

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DUBLIN :

PRINTED FOR THE SOVEREIGN SANCTUARY, 33-95, OF ANCIENT  
AND PRIMITIVE MASONRY.

1883.



## NOTICE.

The reader will find the accompanying plates painted in gold and in the colours which are proper to them, and mounted in triangular frames at the F. Piot, Gallery of the Palais Royal, 97.\*

## ADVERTISEMENT.

Freemasonry resembles the ancient Initiations. The true origin of this Association is constantly exposed to the researches of the historian, and the veil by which the mysteries of the Order is carefully concealed, leaves to the speculations of the curious a great latitude, so that each embodies from the Royal Art a special idea :—Morality, Physical Aetroucmy, Theosophy, Cabalism, Hermetic Philosophy, Medicine, Animal Magnetism, are all seen in Freemasonry, without forgetting the elevated system which has been so many times reproduced for the regeneration of the human species. We think that amateurs in this kind of research will see with pleasure the Universal Hieroglyph which we present to them, and which appertains to a Grade unknown in France. They will find conjoined all the suppositionary hypotheses to explain the Masonic Symbols, and the study of the different figures which compose it will not be fruitless as regards the ancient Mysteries.†

\* M. Illustrious Bro. Jacques Et. Marconis, 33—97°, in his correspondence with Bro. Leon Hyneman, in 1858, several times mentions the name of the E. Ill. F. Piot, as possessed of valuable Masonic works.

N.B.—The title page of the book from which this is translated bears the signature of "P. Sadler, 1815," and the water-mark of the paper is 1815.

† Our readers will notice the date—1815—and will discover that this book is one explication of the Ritual of our Antient and Primitive Masonry. J. Y.

# Description

## OF THE

### UNIVERSAL HIEROGLYPH.

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THIS Hieroglyph has the form of an equilateral triangle, the first and most simple of the regular rectilineal figures, and which we know to have been employed by all ancient people to designate the generator—Fire.

If we divide each side of the triangle into three equal parts and continue all the lines of intersection, it will be found divided into nine smaller triangles: three only of these equilaterals are distinguished in this design; they occupy the three angles of the large triangle.

The space which is found between them forms a regular hexagon, in the angles of which are traced the emblems of the six planets, the sun being considered as occupying the centre of the hexagon.

In this hexagon is inscribed (circularly) the cord (*vinculum commune*) knotted in eighty-one knots, a number which expresses the last of the Masonic computations.

In the interior of this circle, which is an emblem of perfection, is traced the Grand Hieroglyph of Nature (a double triangle, with a head from which proceeds three branches), which formed the base of all mysteries, of all initiations, and which is found in all Theogonies, the hieroglyph on which rests the Grade of M.—the first, the most important of all, and the only one by which the Royal Art is attached to the doctrine of the ancients.

We next perceive at its sides the two columns J. and B.

NOTE.—All the numbers employed in this Hieroglyph are symbolical and the meaning of them will be clearly seen by those who are initiated into the Mysteries of Freemasonry.

with all the details indicated in the Bible, their capitals and the globes which surmount them ; on these two globes, extending from one to the other, is placed a level ; the exterior outlines of the columns and the base of the pyramid\* (*triangle*) of which I am going to speak, form a perfect square inscribed in the circle ; thus, the series of geometrical figures present an equilateral triangle designating the three principles of all beings, a circle indicating their union, formed by mixture, and its quadrature, or the reduction of the mixtures into their four elements, to originate a new creation.

Between the two columns stands a pyramid whose height is equal to the base, then it is inscribed in a square. Like the great pyramid of Egypt, it has as its model, 108 degrees : this pyramid, upright and white, is the emblem of life, and at its apex is an inscription (in Hebrew characters) *Arets Hachaiim* (Terra viventium).

It is shaded contrarywise, that is to say, at its lower part ; shewing more feebly at the top to indicate that the gross and terrestrial emanations are purified in rising to the higher regions.

In front of this pyramid, reaching half-way up, that is to say, from the line which indicates the middle of the square, is another pyramid, black and reversed, which want of space has obliged us to shorten. It forms a tomb. It is in effect the image of death, and upon it is inscribed (in Hebrew) *Arets Scheol* (Terra sepulchri).\*

This pyramid is placed over the first to proclaim that death is the gate of life ; that the destruction of beings, that is, the disintegration of their constituent parts, their fermentation, their dissolution, can alone bring about the generation of new entities, and that without these there cannot be any reproduction—*Nisi granum frumenti cadens in terram mortuam fuerit, ipsum solum manet ; si autem mortuum fuerit, multum fructum affert.*

It was this important truth which formed the basis of

\* It is worthy of remark that the common primitive tomb presents to the eye the figure of a reversed pyramid.

all Symbolic Cosmogonies, which again in themselves are nothing but an allegorical picture of the universal and perpetual generation of beings.\*

It was to consecrate this for ever that the Mysteries were introduced with their funereal rites. Accessi confinium mortis—said Apuleius, et, calcato Proserpinæ limine, per omnia vectus elementa, remeavi; it is yet again that to this physical truth is due the moral or symbolic system of regeneration, the fundamental aim of the initiations of all ages.†

The space which the knotted cord separates from the hexagon is white; the border of the hexagon is blue in

\* Osiris is slain by Typhon, who seizes him from an ambush; Adonis through a sanguinary jealousy; Elion by ferocious beasts; Sommona Codon by a hog. Ormuzd is vanquished by Ahriman; Nehemiah by Armilus, and he by the second Messiah. Abel is assassinated by Cain; Balder by Hoder the Blind. Alcyonius is slain by Mars; Bacchus is torn to pieces by the giants. The Assyrians weep the death of Tammuz; the Scythians, the Phœnicians, that of Acmon; all nature that of the great Pan. Zohak is vanquished by Pheridoun; Soura Parpma by Soura Manier; Morasour by Dourga; Pra Souene by Sommona Codon, against whom his son Thevatah revolts. Saturn mutilates and dethrones Uranus; Jupiter does the same with respect to Saturn; Agdestis, Atys, mutilate themselves; Chib dies in fecundating his wife. Saturn immolates his son Jahud; Indra, Thevatah. Jesus dies on the cross. The Turks themselves celebrate the tragic (however necessary) end of Hossein. The Manichæans that of Manes, &c. In one word, in all cosmogonies, the principal legend turns on the death of an important personage, whose death gives birth to the Creator or Regenerator of the human race.

† Apuleius, who was initiated into the Egyptian Mysteries, makes Psyche to descend into Hades; she succumbs to evil fate and dies—*Jacebat immobilis et nihil aliud quam dormiens cadaver*. Love resuscitates her and gives her immortality—*Sume, inquit, et immortalis esto*. We see that this was the formal system of regeneration; but all regeneration supposes an anterior death, moral or physical, and one is the emblem of the other. Christian religion presents to us the same idem under the symbols of original sin, of the universal deluge, and of the last judgment, as destructive principles; of the Ark of Noah, of the sacrifice of Abraham, of baptism, of the passion of Christ, and of the Eucharist, as regenerative principles.

its three superior sides, and red in its inferior ones (alluding to red and blue Masonry); the knotted cord is of its natural colour; the circumference of the circle is green, which is the colour of a Perfect Master and is the symbol of life. The level is of wood, the columns are of bronze, the upright pyramid of white marble, the other (reversed) of black marble.

On the tomb are the letters M.B.,\* blood colour; and we moreover behold a death's head traversed with a branch of acacia of the thorny species. †

\* We have repeated for some time that the word M—c is not Hebrew; it is an error derived from another error. Besides, we ought not to write it in one word, but in two words, MBh or MBa.

The first two words, MBh, are formed (in Hebrew) and signify *Aedificantis putredo*—or *filii putrefactionis*, from (two Hebrew roots). The latter two words, MBa, are formed (in Hebrew), and signify—*Percussio interfectio aedificantis*, from (two Hebrew roots).

The first interpretation much resembles that which we commonly give to the word, and it conforms in a striking manner to the Masonic legend. The second will not appear less natural to those who know the truth concealed under the Masonic emblems. For, under all the known legends of the "Children of the Widow," the Master may be termed the Son of death, of which putrefaction is the emblem and the resultant, as it is, at the same time, the principle of life and the necessary condition to the development of all beings. Finally, the third interpretation to which we think preference ought to be given, is in perfect accord with the tragic end of Hiram, and it is that which has been adopted by the Rose Croix of Herodm of Kilwinning.

But we repeat, M—a is so far Hebrew that this word is found employed as a man's proper name in the *Paralipomenes* (liv. 1, c. 2, v. 49); in Chapter 12, v. 13, we find also M—ai as another name of man, which has the same roots and the same signification.

The letters M.B., as we know, receive several other interpretations according to the grade.

† It is not through a simple phantasy that the Freemasons have taken the acacia for their favourite tree, and that it has become the particular symbol by which to recognise a Master. The acacia, that is, the true thorny acacie, is no other than the tamarisk tree under which the body of Osiris happened to strand.

From this death's head spring three roses, which is another symbol of reproduction. These three roses are of different colours—one of gold, with the stem and heart of purple; the second of silver, with the stem and heart of blue; the third is natural, with the stem and heart black and leaves green: these emblems will be easily recognized by Hermetic Philosophers.

Behind the pyramid and tomb is placed a large candleabra, a lighted taper, resembling the paschal taper: precious light, terrestrial sun, inexhaustible source of life, it is the image of that unalterable particle which serves for the organization of matter, I mean the seed, this spark of inextinguishable fire, which freed from its bonds by the disintegration of the constituent parts of the mixture, rushes into the centre of a fruitful womb and gives life to a new individual.

In fine, across the entire diameter of the hexagon, runs from South to North a large magnetic needle; it is the emblem of that universal fluid, common bond of nature which enchains all bodies, produces all the phenomena of attraction, repulsion, affinity, antipathy, to which, through not knowing them well, has been attri-

The king of Byblos had this tree cut down, and gave orders that it should be cut down and fashioned to sustain the roof of his palace as a pillar (a primitive type of the columns of the temple of Solomon). Isis afterwards prevailed upon him to give up this pillar, under which was the sacred chest. She anointed it with perfumed oil, enveloped it in a veil, and this piece of wood became an object of public veneration. (See Plutarch in his work of "Isis and Osiris.") After what we have just said, it is obvious that it is an error to depict the acacia branch without showing the thorns. And this specially recalls the crown of thorns of Jesus. Besides, the acacia is equally the type of the cross on which the Saviour of the world expired, and one of its limbs was formed of this wood. The acacia was held in reverence by the ancient Arabs, particularly in the tribe of Ghatfau. It was consecrated by Dhalem, who covered it with a chapel, which, like the statue of Memnon, rendered a sound when one entered it. The Arabs formed of the acacia their idol Al-Uzza, which Mahomet destroyed.



buted so many occult causes, a gas which without doubt is nothing but a modification of the igneous fluid, the generator, and of which what we call electric fluid is only a perturbation.

Let us now pass to the smaller triangles ; they allude to the three worlds distinguished by the ancient philosophers, and they designate at the same time the various applications which have been made of the Royal Art.

The triangle formed at the top of the large one represents the architypal world, and consequently belongs to Theosophic Masonry, to the Illuminated followers of Swedenborg, &c. The base of it is purple. At the highest angle is the segment of a resplendent circle which indicates the inextinguishable fire of the celestial uncreated light. We see there the Jod, or monogram of the divinity, and lower still we read Ain Soph (non finis—without end). This inexhaustible light flows towards the lower parts, and always diverges until it separates itself from the focus.

Below the segment of the circle, we see a Temple with a vaulted dome to which we ascend by 21 steps ; it is sustained by three twisted columns on which may be read the letters S.F.B. (Sageness, Force, Beauty). These three columns are the emblems of the Trinity or the uncreated Triad, of the triple essence or principle of all things. One is blue, the other white, the middle one is red.

Lower, are shewn the two great principles of all generation, the active and the passive, the male and the female, the sun and the moon, the sun representing created light, and which throws upon the moon some fertilizing rays, and both emit their seed as the product of this union ; the flaming star, that son of the sun, that Horus, that first matter, universal seed of all beings. The flaming star placed in the interior of the circle forms an equilateral triangle with the sun and moon, and rests on the summit of the pyramid which I have described.




In the centre of this star we see the letter G,\* of which the curved part is white and the straight black, because this letter is, by its form, the emblem of the union of Matter with Spirit, that is to say, with the generative fire. On the points of the star is the pentagram of Jesus (Hebrew), true type of the quinary or of the Monad Creatrix in the midst of the four generative elements.

The segment of the circle, the sun, the flaming star, the flame of the taper and one of the three roses, are of gold, symbol of fire or light. Thus are found united in this picture the five suns distinguished by all the mythographies of antiquity : to wit—the uncreated and creative light, designated by the segment of a circle ; the created and generative light, which indicates the sun ; the unique universal seed of all beings which the flaming star represents ; the specified and primordial seed which gave birth to each mixture is designated by the flame of the taper ; lastly, the second seed implanted in each mixture, and which, loosed from the chaos of putrefaction, gives life to a new being of the same kind as the first, and is indicated by the golden rose.

\* The letter G in the flaming star has been substituted for the Hebrew Jod by modern Masons, and was originally the initial letter of J. H. V. H., or Jehovali, and is often given as an abbreviation. In the cabalistic interpretation the Jod signifies the principle : employed as a monogram, it becomes the natural hieroglyph of the Unity of God.

The formative Jod has produced the names Jovah, Jah, Jao, Jon, Jave, Jou, Juve, Jelos, Jacchus, Jo, Jeschuah, Jod, Isia, and many other names of the Supreme Divinity. The French only have altered the pronunciation of Jod, but it is found in the name which the northern peoples give to God—the English say God, the Germans, Gott ; the Swedes, Gud, &c.

Since I have named Isia, I will not hinder myself proposing for the name of this divinity an etymology which to me appears preferable to all the others : Isia, אִשָּׁה, est, erit. This etymology entirely conforms to the definition which the inscription at Sais gives us of the nature of this goddess—"Ego sum omne quod exstitit, est et erit, meumque pepulum nemo adhuc mortalium detulit."

In the interior of the triangle formed by the sun, moon, and star, is shown the Egyptian eye; this hieroglyph, so common in the antiquities of this nation and of which no one, so far, has given the meaning, is composed of the eye properly so called and the wand of Osiris () to which is joined the whip or flail of the same god () the junction appearing thus . This hieroglyph, which is known to resemble the seal of Osiris, presents a very just emblem of the universal power which sees everything (the eye), whose authority extends over all (the sceptre), and which triturates, governs, and gives fear everywhere (the whip or flail).

At the base of the purple triangle is given the trigram of God (Hebrew), Schaddai, sacred word of the Theosophic Masons, and of several other grades.

Let us now pass on to the second triangle, that which is found at the bottom on the right side of the plate; the base of it is sky-blue; it corresponds to the celestial world, and at the same time to Scottish and Cabalistic Masonry. The winged globe which we behold at the top is that Egyptian hieroglyph which represents the soul of the world. The globe is bluish, the wings alternately red and yellow, on the globe we read, Rouach Elohim (the Spirit of God) which borne first on the waters will dissipate chaos and distinguish the elements.

Underneath we see, on the equator, an elliptic arc. This figure designs the ingenious hypothesis of the Knight of Louville and of Delormel, who believing that they were assured that the obliquity of the elliptic on the equator diminished insensibly, have supposed that this obliquity was periodical, and that in course of a frightful number of centuries the ecliptic effected an entire revolution on the equator. One can see in the work of Delormel (The Great Period, or the Age of Gold), the consequences flowing from this hypothesis, in the progressive origin of peoples, their civilization, religions, sciences, &c.

We see below the two Masonic columns, one surmounted

with the sun, and the other with a flaming star, they are of white marble, symbolizing purity. We read on the columns the two letters A. S. (Amour, Sagesse), the two great principles adopted by Swedenborg, and which are only the two generative powers, active and passive, male and female. I would observe upon this subject, that it was this duality of nature, united in the creative monad, this primitive androgyny, which caused the Jews to give to the Divinity the plural names of Adonai, Elohim, &c. We know that all ancient peoples regarded the Supreme God as Androgynus.

Between the two columns is the seal or pentacle of Solomon, an apocryphal diagram, but consecrated by the Cabalists.

On the pedestals of the columns may be seen the Tables of the Law, given amidst the fires of Mount Sinai, and the pool, other emblems of the generative principle.

On the right and left of the columns are the Chandelier with seven branches, and the brazen sea, other emblems of the same kind; they belong as is well known to the Scotch Rite.

At the two lower angles of the triangle, we behold two figures employed by the Cabalists to designate the good and evil principles, that is, Ooramaze and Ahriman, or as they are termed by anagram, Sisamoro and Senamira. These two principles are the two extreme points of universal generation, life and death, or generative and vivifying fire, and the combustible and destructive fire, which two fires always make but one.

Inasmuch as the higher triangle bears as its superscription the name of God, so do we see on this lower the name of Jesus, Mediator between God and man. The various straight and curved lines which form this mouogram represent the two natures of Christ; and to render this duality more sensible, the design is painted in white, the cross in black, and the intermediate part in grey.

Let us now pass to the last triangle; it represents the elementary world, and corresponds, in dark profundity,

with the degrees of Master, Elect; and, by its attributes, with Kadosch and Hermetic Masonry.

At the top of the triangle, we behold the Tan, or Crux Ansata, painted in blue, an Egyptian Hieroglyph, the emblem of fruitfulness, of the four generative elements, and, which amounts almost to the same thing, of that which several authors have taken to be the radical emblem of the Phallus.

Under this figure is a temple with nine vaults, which are sustained on each side by as many columns.

On these vaults are engraved the characters of the elements and those of the principal Hermetic operations. In the door at the base upon a triangular pediment is the Jehovah (*Heb. J. H. V. H.*) In front of the Temple is an altar mounted by seven steps ( $4+3$ ); these steps are painted with the seven colours of the work, on the steps is laid a poignard to show that it is only by opening the body that we can obtain the seed. The poignard belongs to the degree of Elect.

Upon the altar is a chalice filled with blood, from which issues an ear of corn. This blood is vivified by a ray of the sun, reflected from a mirror which receives it from the star by a hole contrived in the vault. All this is a Hermetic emblem too easily understood to need explanation here. A little lower a red cross and a reversed crown sufficiently represent the Kadosh.

The famous plant Moly, whose three roots were black, the five leaves green, and the four flowers white, represents that part of Hermetic philosophy which treats of rejuvenescence, and of the universal medicine, &c.

Corresponding with the Schaddai of the Archetype, and the name of Jesus in the Celestial word, is traced at the base of the triangle (in Hebrew) the name Adam, written in red, as the word signifies red. Thus we have in the three successive grades—God, Jesus, Adam, the three principal monads, of whom one is the Generator; the other the engendered and faithful being; and the central one the Regenerator—that is, the seed destined

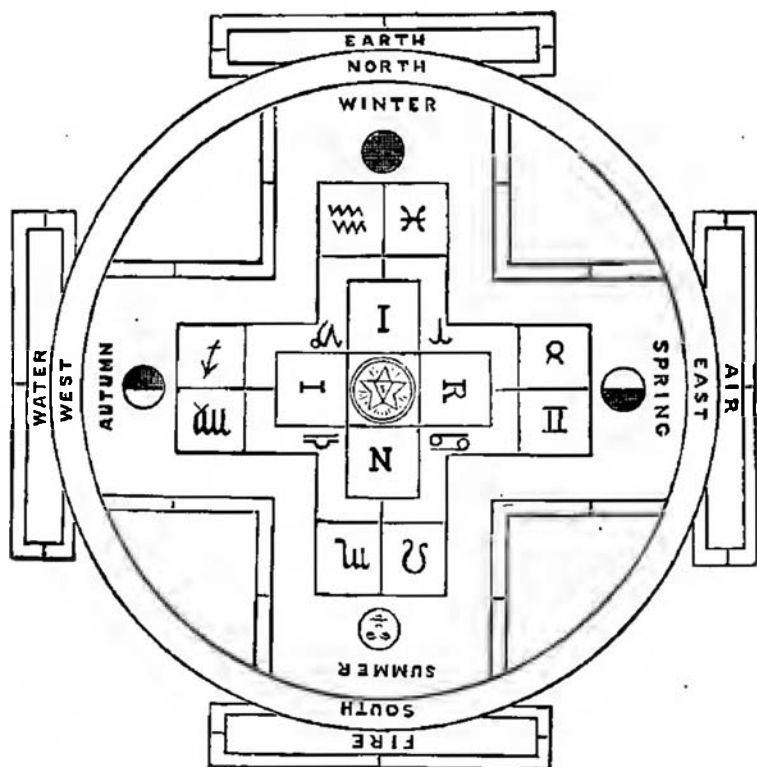
to perpetuate beings. At the foot of the picture opposite the luminous triangle and between the foot of the tomb, we see the segment of a sombre and clouded sphere; it represents Chaos, and we read there—Tehom Rabbah (Abyssus ingens).

The plate adjoining the one now fully described belongs to the Venerable, or Chief of the Lodge, who is considered to represent universal and creative power, just as among the Egyptians the Hierophant was the image of the God whose worship he directed and even bore his attributes. The hieroglyph appropriate to this Chief could not be too simple.

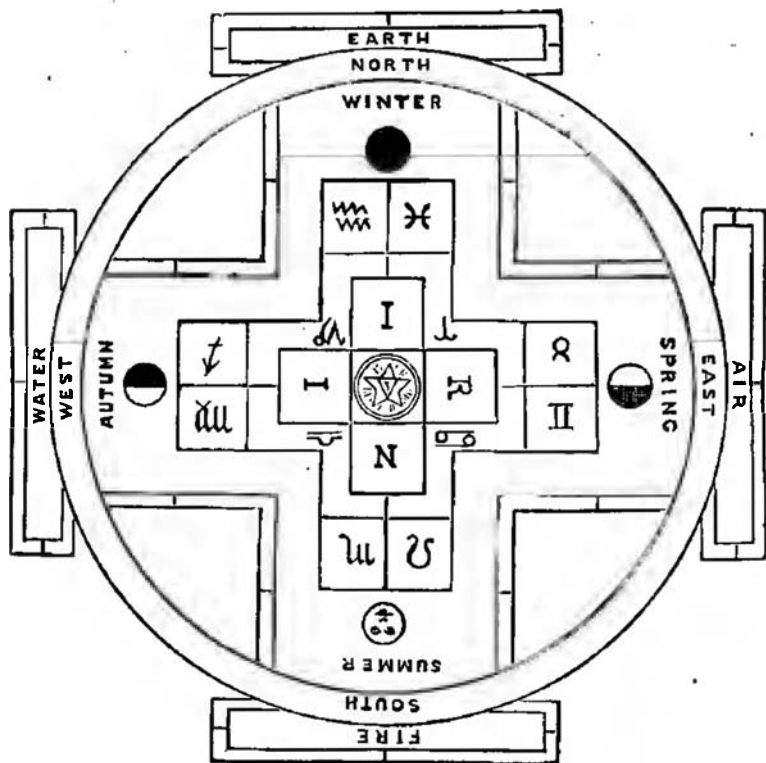
We have seen that the upright pyramid was the emblem of the exaltation of the gross and terrestrial particles towards the higher region, and of their purification brought about by this ascension; in the same manner, the reversed pyramid designs the action of celestial influences in inferior things, and their descent towards their earth to bring about the fruitfulness of beings.

Thus the second picture presents a reversed triangle; the bottom of it is crimson colour, the border formed of alternate black and white squares, with the exception of four little intervals which are blue. At the top of the triangle we see the segment of an immense radiant sun, which segment must be formed of a single gold sheet; at the lower angle of the triangle, another little segment painted in natural colours indicates the globe or earth on which a prolonged ray of the sun is striking. In the centre of the sun, and at the extremity of the ray are the two letters  $\alpha$   $\eta$  which correspond with the Greek  $\Lambda$   $\Omega$ .

[Following this the book continued an explanation of the Cubic Stone (1806), and another of the Philosophical Cross (1806), but as they appear in our ritual and have been frequently reprinted we will omit the description of the Cross.]



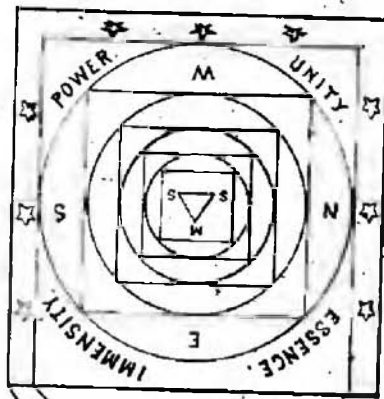
THE PHILOSOPHICAL CROSS.



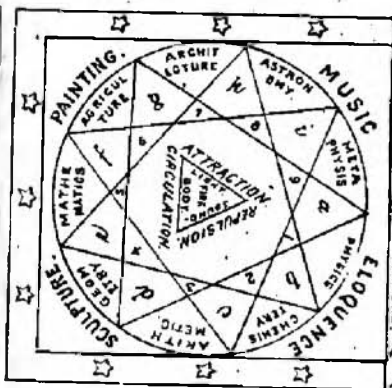
THE PHILOSOPHICAL CROSS.



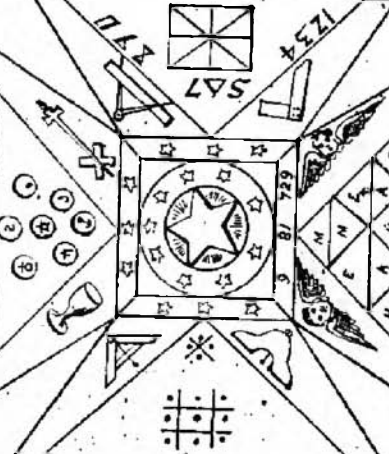
*THE CUBIC STONE*  
*OF THE*  
*ANTIEN AND PRIMITIVE RITE.*



- a. SUPREME.
- b. CHEMISTRY.
- c. POINT.
- d. LINE.
- e. SURFACE.
- f. DEVISABILITY.
- g. PROPORTION.
- h. SOLIDITY.
- i. INFINITY.



1. BLUE.
2. ANIMALS.
3. VEGETA.
4. MINERA
5. EARTH.
6. WATER.
7. SALT.
8. RED.
9. YELLOW.

[illegible]

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

## EXPLANATION OF THE CUBIC STONE.

THIS Stone is the essential foundation of our Order inasmuch as it embodies the primitive conception of Science and Art, and it then becomes our duty to elaborate these researches in our ceremonies.

*First Face.*—This side is a square divided into 100 equal divisions, of which the first 26 contain an alphabet of hieroglyphics ; then follow 4 compound vowels and letters, and after that 12 of hieroglyphic punctuation or stops, interrogations, &c. ; after that we have 18 squares of numerals or hieroglyphic figures from 1 up to 90. The remaining 40 squares contain the letters and numerals of the higher class of the Chapter degrees.

At the head or Capital is the key to the first series of letters. The two levels which you behold at the side, proclaim to you that knowledge renders all men equal, and that talent elevates a man of ordinary station to a level with the great ones of the earth.

The 12 stars of the outer edge refer to the 12 months of the year.

*Second Face.*—The next face of this stone is a masterpiece ; it is divided into 81 equal parts or points, being the squares of 9, though some use 100, in order to admit of a greater number of words ; it is an arrangement embracing the greater part of our mysterious words. To comprehend this part begin with the letter at the base on the first line to the left, and then take the letter in the next square above it or in the first point of the second line, thus forming the first syllable of the P. W. of the 4° ; then take the of the second point of the first line, and pass to the first point of the third line, which forms the second syllable of the first word. From this point you proceed to read diagonally ; the rest of the words will be formed by tracing the angle from the highest left to the last right-hand line, descending from the last point on the left immediately above that with

which you commenced, and finally concluding with the points in the right-hand top corner. At this capital is a large triangle composed of 16 smaller ones, in which is contained a sacred word composed of three others. The delta is an Egyptian emblem of the Deity, and the word here referred to is the unpronounceable name, the sacred tetragrammaton or great name of Jehovah, which was ever placed in a delta. The cherubims at its side teach you the divine nature of the ceremonies of these grades, or the Masonic dogma of a sole Creator, of whom we ought never to lose sight in all our actions.

At the sides are certain figures which are referred to in our various ceremonies as the ages of an E.A., F.C., and M.M., which further symbolise the art of computation: the square of 3 is 9, which multiplied = 27; the square of 5 = 25, multiplied = 125; the square of 7 = 49, multiplied = 343; the square of 9 = 81, multiplied = 729.

*Third Face.*—The study of the sublime science of mathematics was confined to Initiates in the mysteries of the second degree; this science conducts to the development of the organisation of all nature, in the observance of the course of the sun and moon and the periodical order of the seasons; and this ancient system is represented on this side of our cubic stone.

The four circles which you observe represent the four regions of the earth; it was by the course of the sun that the four cardinal points were discovered, or E. W. N. S.; the four enclosed squares serve to indicate angles of division for the seasons, and each represents a fourth of the solar year or 91 days, which makes 364, to which was added one, and two more days inserted at defined periods. In the centre is a triangle with the letter Jod, denominated the Grand All; at the angles are the letters S. S. M. The Magi decomposed air and matter, and they held salt, sulphur, and mercury to be constituents of all things, and embodied these principles in a delta which became the basis of their worship as repre-

senting the supreme motive power, God or Jehovah the soul of nature. They placed this triangle in the centre of divers circles and equares to indicate the vivifying principle represented by the Jod, which extends its ramifications through all nature. At the four corners are represented, "Essence," "Immensity," "Power," "Unity."

On the capital is a square intersected by lines, which forms the key to the construction of the ancient arithmetical figures, which as they are fully explained in the degrees of our Senate, need not be further particularized here. It is cut into four equal parts by a perpendicular, horizontal, and diagonal line, and out of these may be constructed the ten figures which form the vehicle of all arithmetical computations. You can equally extract from the figure the ancient angular alphabet. It is from the ancient Initiates of the Myeteries that we derive the science of arithmetic and its natural outcome, geometry, which led them to the study of the inhabited world, and induced them to try to search the labyrinth of immensity and to pierce the azure vault. The instruments decorating the capital are those employed in the study of mathematics and geometry.

The twelve stars allude to the twelve signs of the zodiac, into which the heavens were mapped by the Hierophants of the Mysteries.

*Fourth Face.*—This last face represents a great circle divided into 360 degrees which the sun overruns every 24 hours. Within the circle you distinguish three interlaced triangles which form 37 divisions, in which is traced the invariable order of all known principles. To comprehend this side it is necessary to commence with the Grand All, or central triangle, representing to us Divinity or the soul of nature. It is from this central point that we see the marvels which surround us; and we behold man placed upon this vast universe to admire with astonishment the infinity of the starry vault, inciting his curiosity to the study of nature in all its parts, and to ascertain the movements of the heavenly bodies.

From the central fire springs "Light," "Sound," "Body," and thence, "Attraction," "Repulsion," "Circulation." In decomposing light the Magi discovered three primary colours, *red, yellow, blue*; the others are all a mixture of two of these colours, for red and yellow gives orange, yellow and blue gives green, blue and red gives violet; white is not a colour, for it is light; black is a negation. Other discoveries led to a knowledge of the three natural kingdoms, the *animal, vegetable, and mineral*, and they believed the world to be composed of a mixture called *earth*, mingled with *water* and *salt*. These nine qualities are represented in the nine small triangles formed at the intersections of the larger.

These researches were advantageous, as they thereby discovered the "Infinity" of nature in its constant renewal, and the omnipotence of that "Supreme Being" of whom the sun had long been a symbol, from the "Chemity," or influence which it had upon vegetation in general. In aggregating knowledge man desired to measure a superficies, and he then perceived the necessity of placing a "Point" of departure, which, leading onwards, gave him the "Line," conducting to angles, and he reached exactly the "Surface" and the cube of different bodies. He had the temerity to seek to measure time, and arrived at a system of its "Divisability." He admired the perfection of certain bodies and found deformity in others, thus conceiving the idea of "Proportion." He saw that matter was either soft or hard, and thereupon he formed an idea of "Solidity." All these principles are represented in the second 9 triangles. The need of sustenance compelled mankind to cultivate the earth, and "Agriculture" became a science. Shelter from the inclemency of the seasons was needed, and in order to restrain the voracity of ferocious animals, they were obliged to build cabins, out of which sprung "Architecture," which vanity perfected. The sight of the celestial bodies goaded man's curiosity, and led him to the study of "Astronomy," which science being culti-

vated by the Magi, added greatly to the mysteries of religion, and gave birth to "Metaphysics." The wind, frost, thunder, lightning, heat, and cold, gave man the desire to ascertain the substance of air, which conducted naturally to "Physics" and physical experiment, and proved to him that fire existed in all the matter which composed the earth. Penetrated with these truths he studied matter in general, took vegetables and minerals and sought a knowledge of their properties; he found means of decomposing them, and reached "Chemistry," which led to the establishment of medical science and the arrangement of useful doses and omission of whatever was hurtful. By these discoveries the Magi acquired a still greater veneration from the people, who often rendered them homage as demi-gods. Hand-in-hand advanced "Arithmetic," "Geometry," and "Mathematics." These important discoveries we find represented in the outer or larger series of nine triangles.

At the four corners of the stone are indicated those arts drawn from Nature. Boru with man and the animal creation are voice and sound; the songs of birds gave men the notion of harmony, which they termed "Music," the first of the arts, and leading to harmony in speech; its "Eloquence" was heard in the early poets, who employed it to sing the glory of gods and heroes. Amongst the stones formed by nature man discovered some resemblance to animate beings, of which he made household images, and afterwards by imitating these objects in earth and wood, "Sculpture" began to appear, which naturally led to the perfecting of these creations by colouring matter, and the art of "Painting" sprung into being to please the eye; this art arrived the last, and became so pleasing that it was carried to a high state of perfection.

On the capital above the square are traced two semi-circles, in which are indicated two principles, "Divinity" and "Nature;" with the true Mason both are synonymous, for all nature is submitted to an organized and

periodical change, announcing to us that there must be a Grand Motor, which draws our veneration to Him, and forces us to admit that there can be nothing above Him. The symbols of the seven planets which decorate the capital announce to you the great personages who anciently governed the earth, and were afterwards placed in the heavens by those who admired them. The *Sun* represents Apollo, the god of light, sciences and arts—celestial light; the *Moon* represents the goddess Diana, the sister of Apollo, the darkness of intellect; *Mars*, god of war, teaches us to combat vice; *Mercury*, the divine scribe, he carries the caduceus of eloquence and truth; *Jupiter* is the emblem of divine power; *Venus*, goddess of beauty and mother of love; *Saturn*, god of time, incessantly destroying and renewing each day. The attributes at the sides point out to us the sacrifices and oblations which were practised in the worship of antiquity, and of which we yet conserve some usages.

The twelve stars allude to the twelve cosmogonical powers, which sprang from the Sole Author, and which were arranged by the Initiates of the Mysteries in groups of threes.

*Top.*—The Flaming-star, or emblem of the three first degrees, in which is the letter G, or the Hebrew Jod, is a symbol of the Supreme Power, the source of all light, and is placed upon the top of the Stone. This summit represents to us heaven, the eternal sojourn of Divine Providence, adored by Masons under the title of T.S.A.O.T.U. The nine stars which surround it represent the nine months of Spring, Summer, and Autumn, the three Winter months being omitted, as by the ancients they were given over to the powers of darkness.

(N.B.—To adapt or rectify this Stone to the SENATE, the first face would contain the secret cyphers of the Senate and Areopagus; the second face, the words of the second series; the third face, the Hermetic Cross; the fourth face, the Mystic Ladder. To adapt it for the COUNCIL, the first face would contain the secret

cyphers of a Consistory and Council ; the second, the words of the third series ; the third, three interlaced circles ; the fourth, a pyramid surmounted by a sun).

#### ESSENTIAL NOTE.

The Masons of the *Régime*, or French Rites, profess, to some extent, the same dogmas as those of the Oriental Rite, but they vary entirely in their mode of teaching, in their ceremonies, and in their classification or grades.

The Knights Rose Croix of the French Rite can, however, be strictly considered as Candidates for the Order of the East; but to obtain promotion to the Higher Degrees of Masonry, the Candidates are supposed to receive additional instruction in the Grade of Rose Croix, in order that they may be in conformity with the system of the Oriental Rite.

Moreover, it is very much to be desired that this last mentioned Oriental Rite should be the only one adopted by the various Masonic Lodges and Chapters, as it is the true Primitive Rite, the Rite *par excellence*, which has come down to us without any alteration, and it is therefore the only Rite which is not a Schismatic Association.

All the Grades called Superior, whether in the past, present, or future, except those which emanate from the Oriental Rite, or Order of the East, which is, exclusive of every other Rite, the Sovereign Dispensator,—are apocryphal grades, and deserve no confidence.

The true Superior Grades are immutable. All the Superior knowledge of the Oriental Rite has always and invariably been enclosed in the Sanctuary, and never yet has a Brother, who is unworthy of the name, penetrated it.

But the Masonic Temples which have been open to the Disciples have, unhappily, not enjoyed the same privilege. Indiscreet masons instructed therein have unveiled a portion of the classical documents. They have caused the *essence* of the dogma to become known, and no doubt the various revelations which have been made upon the subject have afforded the first materials of the Columns, or the Symbolic and Capitulary Grades of the French Rite,—no matter in what number of degrees or under what denominations.

These French Grades have not always been so uniformly distributed as is the case with the present practice. They have changed very often, and are perhaps still threatened with further changes, it may be in the number of degrees, or it may



be in the ceremonies, &c., &c., &c., as must necessarily happen in all institutions which have no understood or legitimate origin, and cannot consequently have any precise notions as to the aim and object of their existence. In expectation of new changes, the French Grades are designated by the following titles,—Apprentice; Companion; Master; Elect; Grand Scotch Elect; Knight of the East; Knight Mason; Sovereign Prince Rose Croix; Knight of the Eagle and Pelican. They have been fixed at the number of seven for some years by the Grand Orient of France.

The true Scotch Rite only gives the classical degrees. These degrees do not go beyond that of Rose Croix. They amount to five degrees.

The self-styled Scottish Rite has thirty three degrees and more; but it does not hold its constitution from the Grand Lodge of Edinburgh.

Neither of these last Rites has any conformity as to dogma with the Order of the East.

We think it useless to remind our readers that the Institution of the Orient is the only one which can prove its origin, and a constant exercise of its rights, by Constitutions whose authenticity it is impossible to question; by an uninterrupted series of facts preserved in the Archives of the institution, and in several public acts deposited in the national archives; and by its particular history and that of the Thrice Eminent Princes, Supreme and Sovereign Chiefs of the Order, who have held the reins from its foundation to the present day.

All these facts will be published in chronological order, in a general history of the Institution, for which different learned men are now working.

## MEMORANDA BY TRANSLATOR.

In concluding the reproduction of this valuable little work, I would point out some little details which may not strike the eye of our ordinary readers.

It claims for the name of the Rite which the book advocates, and especially in this last note, the title of Primitive Rite, and Oriental Rite, and its Craft Members are termed Disciples. It states that this Rite has an uninterrupted and pure history from early times, and that the Grand Orient of France when it established the Modern French Rite (A.D. 1786), had surreptitiously obtained a knowledge of its dogmas; and had corrected the Seven Grades, to which they then limited the Grand Orient, upon what the Oriental Rite had taught them. It claims also in 1806 to be the Sovereign Dispensator of all High Grade Masonry. Lastly, this little work went to press in 1815 —ORIENT OF HELIOPOLIS.

Now it is a literal fact that the Oriental Rite, properly so called, was known in France from the very beginning of French Masonry, and that several branches of it successively united with the Grand Lodge and Grand Orient. Again it was at the very period, 1815, when this work was issuing from the press, that several Initiates of the old Oriental Rites of France and of Egypt, (G. M. Marconis de Negre, the Baron Dumas, the Marquis de Laroque, Hyp. Labrunie, I. Pettit, Sam. Honis of Cairo, &c.), revived the same under the title of Primitive or Oriental Rite, and Disciples of Memphis. It advances the same dogmas in its ceremonials as this book, and in its history, word for word, the same claims for its value as a Rite. Hence one of two things is evident, either this work is one of their publications, or, if issued by an independent branch, it proves the claims of our Rite and this book to be ancient and identical. After the introduction of French Masonry into Egypt by the first Napoleon, and its amalgamation with the native occult Masonry, Mehemet Ali patronised the Lodges, and they kept up a correspondence in cypher, yet known to us, with their European confreres.

The Grand Lodge of France was chartered as a Craft Lodge by England in 1725; in 1736, if not before, it had obtained the Seven degree Rite of Heredom, or that alluded to in the "Essential Note" as the true Scottish Rite of 5°. About 1736 it had collected the Rite of Perfection of 25°, which it reduced again to 7° in A. D. 1786. At a still later period it accepted the Ancient and Accepted Scottish Rite. In 1862 it ratified and accepted our Rite.

JOHN YARKER.

# THE CUBIC STONE OF THE PHILOSOPHIC ROSE CROIX

OF THE ORIENTAL RITES.

By JOHN YARKER, 33° 96° 90°.

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*An Introduction which may be given in a Chapter before proceeding to explain the Cubic Stone, as given at pages 17 to 23.*

It is particularly noteworthy that prior to A.D. 1717, all the Secret Societies having any affinity with our Freemasonry claimed an Oriental origin. The Craft Freemasons in the earliest times asserted an Egyptian origin for their Constitutions as a Society of Geometricians. The Rosicrucians, from whom we derive our High Grades, likewise put forward a claim to Trismegistus, Thoth, or Hermes, the Egyptian Revelator, but more remotely with India. On previous occasions it has been shown how the High Grade and the Craft Grades became connected prior to 1717, and that the descent of the Philosophical Degrees was Oriental. Yet the English Grand Lodge of 1717 was essentially Judaic, and all that sprung from it. The leading propagators of the High Degrees on the Continent were the Stuart party, and for their system they claimed an hereditary derivation from our Stuart kings as Grand Masters, and recorded the same in their Charters; indeed, the word *Heredom* as applied to the Rosy Cross, or Eagle and Pelican, signifies *inheritance*. It is, however, to Brother Martinez Paschalis that the Oriental claims of Freemasonry, and of our Rite, is chiefly due. That Brother was born of poor parents in Portugal after the year 1700, and whilst a young man travelled over the Turkish Empire, including Constantinople, Arabia, and Egypt. In these countries he obtained initiation into the religious Mysteries, and on his return imported what he had learned into the High Grade Masonry of

France. The well-known and esteemed Chevalier St. Martin took up his system, and it was reproduced in the Lodge of the Philadelphes at Paris. It had a library rich in Masonic and literary monuments, and its degrees reposed upon Chemistry and the occult sciences. It is from these Brethren that our own Rite is derived, so that we are not an offshoot of any other Rite now practised, but have come down independently from early times. Napoleon the Great and Kleber carried our Masonry to Egypt in 1798, and after receiving initiation into the Coptic Mysteries in the Pyramid of Cheops, by investiture with a ring at the hands of an ancient Sage, established the Rite in that land. Sam. Houis of Cairo was there initiated, and re-established the Rite in France in 1815.

I will now give you the traditional history and symbolic teaching of the Oriental system. The degree of Rose Croix, or Rosy Cross, is of the highest antiquity, and has two aspects, the one historic, the other philosophic. There were Hermetic Philosophers who came from the East to propagate their secret doctrines in the West under a system of three degrees, with oaths and obligations of secrecy. At the close of the thirteenth century there existed at Padua an Alchemical Rite of Rose Croix. The savant Carburi of the Greek nation was one of the last Sages of that respectable Institution who sought to find a panacea for all the ills of humanity. It is related that one Christian Rosen-Kreutz, who was born in 1387, set out from Germany to travel in the Holy Land. He had at Damascus some conferences with wise Chaldeans, from whom he learned the occult sciences, which he still further perfected in the Chapters of Egypt and Lybia. In England the system was advocated by Dr. Robert Fludd, and the Masonic Brother Elias Ashmole himself informs us that he derived instruction in its Mysteries from Father Backhouse.

The Order consisted primitively of three classes, and

passage from one to another was given only as the recompense of merit. To be admitted to the First Grade the neophyte must have possessed some preparatory instruction, and have rendered services to humanity. Its aim was to place the philosophical studies of enlightened men under shelter from vulgar prejudice, and inspire the student with an ardent desire for perfecting his own nature, by the practice of industry, benevolence, and all the virtues which inspire men with delicate and generous sentiments, and the love of our kind. The Rosicrucian was advanced to the Second Grade when he had acquired that happy disposition which constitutes the true Chevalier, the defender of the feeble and oppressed, and when the soul was warmed with enthusiasm for that ardent philosophy which has produced men who are revered in history, and whose sojourn on earth has been marked by great benefits. Entry to the Third Class of Adepts was accorded to those who to wisdom of spirit added morality of heart, nobleness of soul, constancy and firmness of character, worthy of the regard of heaven and the love and admiration of the Brethren. Such still ought to be the aim of our Rite.

In a similar manner the Oriental Rite of our Brother Martinez Paachalis was divided into three series as follows :—

1°. The Sanctuary of Masonic Secrets—the *prayer*, the *oath*, the *baptism* ; in this Grade the Temple was hung in black, and it was lighted by a single lamp.

2°. The Sanctuary of Hermetic Secrets—the *alliance*, *union*, *joy* ; here the hangings of the Temple were of celestial blue, and it was lighted by seven lamps.

3°. The Sanctuary of Theosophic Secrets—*humanity*, *invocation*, *light* ; the hangings of the Temple were violet, and it was lighted in the most brilliant manner.

The arms of the Society were :—a sun in its brilliancy upon the top of a pyramid and the three columns

appertaining to the Egyptian Mysteries. A majestic Sphinx seated upon a monumental stone indicated that the Masonic Secrets are synonymous with the adoration of the S.A.O.T.U., the practice of the purest morality, and the knowledge of those sciences most useful to man.

In the First Class the neophyte was taught that the most wise of all men is he who knows himself, who knows his interior and divine nature, and who feels, thinks, and acts in a manner conformably to that knowledge ; he who knows the forces of his body, the faculties of the soul, and the development and perfecting of these by the use of the senses and reason, and learns how to employ and direct them to the advantage of his own nature. Man is not only an exterior being, material and physical, but he is sensible, intelligent and moral, capable of sentiment, love, conception and reason. The heart loves, the spirit conceives, intelligence knows and reasons. Enlightened reason makes known to us T.S.A.O.T.U. The immortality of the soul is a law engraven upon our hearts ; by the soul we comprehend that which is just and honest ; the holiness of this law inspires in us sentiments of natural justice towards our kind, to flee vice and practise virtue. The true Mason is just even under injustice ; he knows how to pardon injuries and sustain with all his strength the sacred rights of humanity ; he knows truth, establishes the triumph of virtue over vice, of truth over error, and of justice over iniquity. To be admitted into this Class the Mason should possess *humility* and *charity* as the basis of his actions ; *candour*, that virtue of a soul susceptible to good actions ; *sweetness*, the clemency which we ought to exercise towards our kind ; *truth*, which we ought to hold sacred as a ray of the Divinity ; *temperance*, which teaches us to place a bound upon our passions and flee all unruly excess ; *silence*, which virtue we ought to observe upon all Masonic mysteries and the faults of our Brethren.

In the Second Class the aspirant was taught that the secrets, mysteries, symbols, emblems, and allegories, are the figures which recall to the spirit the dogmas upon which Masonry has established its social basis. They are the sacred language of divine genius which directs our labours. His attention was called to two semi-circles in which are indicated two principles—Divinity and Nature. He then received an explanation of the seven planets known to the ancients. The Knights who desire to take their oath have long and painful duties to fulfil, obstacles to vanquish, errors to combat, adversaries to overcome, and eternal war to sustain against ignorance and vice ; they allude to the persecutions reserved for the zealot of justice, truth, virtue, and the enemies of wickedness.

When the neophyte of the said Class arrives before the south column he is asked whether he has faith that in Masonry is found the deposit of all truths useful to man. Replying yes, he is asked—Why then, my Brother, do the sublime truths which have been transmitted to you remain so often barren and unfruitful ? “It is that the Sanctuary of Masonry is difficult to reach and far from the workman ; it is a science in a mysterious language, which has its Temple placed in the midst of the desert, which no profane can reach without being prepared by long and painful voyages. More than zeal is necessary to penetrate there ; it is necessary above all to have a firm will to find the way, and a sustained courage to follow even to the end. It is twenty centuries since one of our Sublime Masters said to us—‘ There are many called, but few are chosen.’ ” Arrived before the western column, his conductor says, “ Hope is the Staff of Life with which to traverse the rude and grievous voyage of life ; it is a Sage to conduct us, a friend to console us. Hope, holy child of heaven, sent by God upon earth, thy charm is powerful and thy voice is sweet to the heart of the unfortunate. Thou appearest and the night becomes radiant. Benign *Hope*,

the infant finds thee at its cradle, the man in the midst of his work, and the old man at the brink of the grave, and finally after his long pilgrimage here below, and fatigued with his journey, thy finger points toward heaven. Be benign, *O Hope*, for by thine aid we come to acquire Science." Carried to the eastern column, the conductor says—"Charity blesseth us. Never do to another that which thou wouldst not wish should be done unto thee ; behold Justice. Do for thy kind that which thou wishest should be done for thee ; behold Charity. Love T.S.A.O.T.U.—nature—humanity, love thyself, love all men : behold the immortal law of Charity. It is one, simple, immutable, universal ; it is graven upon all good hearts, on all enlightened spirits, in ineffaceable characters ; it is the light of humanity, and ought to be the code of all men. Behold these three figures :—one is naked, the other covered with a mantle, the third with a mask. They symbolize truth, wickedness, and hypocrisy. Associate with thy equals and thou wilt live content ; sow not on sand, it is an ungrateful earth ; thou art but a rose-bush, become a tree ; choose thy friends carefully ; avoid all engagements which curtail thy liberty ; encourage labour, and attach thyself to healthy and ripe ideas."

After receiving the baptism of Knights *Roses Croix*, they make known to the Chevalier the origin of the Order as historic and philosophic, and that their labours were not alone confined to scientific studies ; that our origin is lost in remote time, and that natural philosophy which was the object of their search, is incontestably the most primitive.

It was then explained to the new Chevalier that the *Rose*, *Flaming Star*, *Jehovah*, and a pelican upon a cross, are but so many emblems of the vivifying light which incessantly renews itself, of the inextinguishable benevolence of the Divine Source, which from the centre of the Universe gives laws, rules the course of the stars, spreads



fecundity upon the earth, and is prodigal of ornament that His children may be happy. The *Rose* by its union with the *Cross* expresses the mixed joys and pains of life : the symbol indicates to us that our pleasures to be lasting should have delicacy, and that they are of short duration when delivered over to excess. The *Pelican* is the emblem of the death and perpetual renewal of nature ; it is a symbol of the earth which nourishes its children, of a mother who fulfils her sacred duties, of a good father to his family, charity towards our Brothers. The *Flaming Star* symbolizes the sun, emblem of divinity ; and the *Armillary Sphere* is the emblem of the exact sciences which are the objects of study of the *Roses-Croix*.

If you wish to pursue gloriously your Masonic career, disengage yourselves of all material ideas ; study our symbols : allegory is the voice of wisdom ; purify your hearts ; sow in the world the word of life ; teach mankind to perfect the useful arts, to love one another, and to lead those who wander from virtuous feelings ; instruct the ignorant, and assuage the pangs of those who suffer.

Such, my Brethren and Knights, are the sublime teachings of our Rite, and I will now explain to you this Tracing-board or Cubic Stone before us.

