

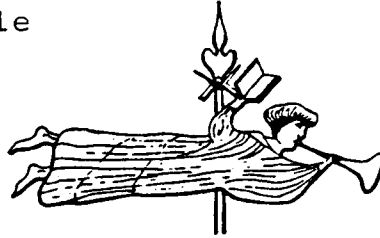
The Compass and the Square

*Instruments of Creation: the joy of consistency

*Visual Symbols: to read is to riddle

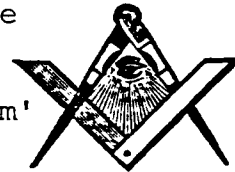
*LDS Usage

1. Temple Veil and garments
2. Nauvoo Temple Spire
3. Salt Lake Endowment House
4. Brigham Young Photographs
5. Salt Lake Temple plans
6. Spring City "Endowment House"
7. Parley P. Pratt vision in 1830 reported in 1873
8. Herman R. Bangarter article



*Masonic, Alchemical and Occupational Usage


"The Ancient Landmarks"
Basil Valentinus, 'Azoth Philosophorum'



*Chinese Usage

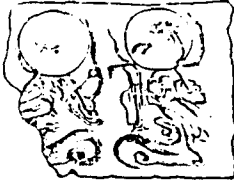
The Funeral Banner and "Flying Garment" from the tomb of Fan Yen-Shih AD 689.

The orientation of the tomb is towards the 'Still Center' in the North.

1. Stars constellations around the edge, 28 lunar mansions
2. Two wheel/Suns, Axis Mundi, World Mountain  , Butter Churn
3. Entwined Serpent Bodies, Rotary Motion
 - Indian Naga, serpent men, Kundalini Yoga, Caduceus
 - Mt. Meru, Churning of the Milky Ocean, The Great Mill
4. Man and Woman, embracing as equals
 - Asian use of the God and Goddess
5. Compass and Square = Heaven and Earth, Man and Woman
 - Chinese Altars of Heaven and Earth
 - Solstice Gnomon
 - Diviner's Board
 - Ritual Jades, Pi and T'sung.
 - 'Vajra' = Diamond Thunderbolt and 'Ghanta' = Bell
 - Book of Abraham Fac. #2, Hypocephalus
 - Mandala = cosmic diagrams, Male and Female

*The Balanced Paradox: Asymmetrical Symmetry

HAN



Impressed brick
Yang-Tzu-Shan, Shantung
100 BC Eastern Han

atypical compass and square

WATSON William
Ancient China pl. 47



Hsinshin stone rubbing Szechuan
to compass and square

Fig. 8 2 1/2 x 2 1/2 inches. Two mythological creatures with human heads and arms but with serpent-like bodies. The one on the right is holding up the sun symbolized by a cross on the disk. The one on the left is holding the moon. The design in this disk is unclear but it appears to be the cassia tree and hare rather than the toad which is often used as a moon symbol. These creatures must represent Fu Hsi and his consort Nu Kua. They are frequent subjects in early Chinese art and occur several times in the Wu reliefs. The usual representation of these two beings shows Fu Hsi holding aloft a square and Nu Kua holding a compass.



Stone rubbing
Wu Liang Tze



Stone Rubbing
Wu Liang Tze c.150 AD

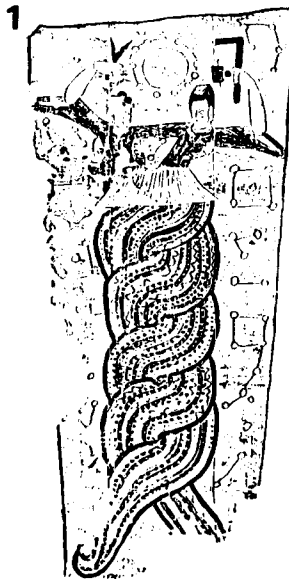


Tomb Pillar
Pei Chai Tsün c.100 BC



Figure 11. A silk funerary banner of the Han Dynasty, found in Tomb No. 1 at Mawangdui in the city of Chang-sha, Hunan Province, illustrates the ascent of a soul. A portrait of the dead woman surrounded by five attendants appears in the central portion of the banner, which represents this world; the upper portion shows the sun and the moon, the lower portion the underworld. Analysis of the various aspects of this artifact and its complex cosmological design requires the cooperation of a number of disciplines.

T'ANG



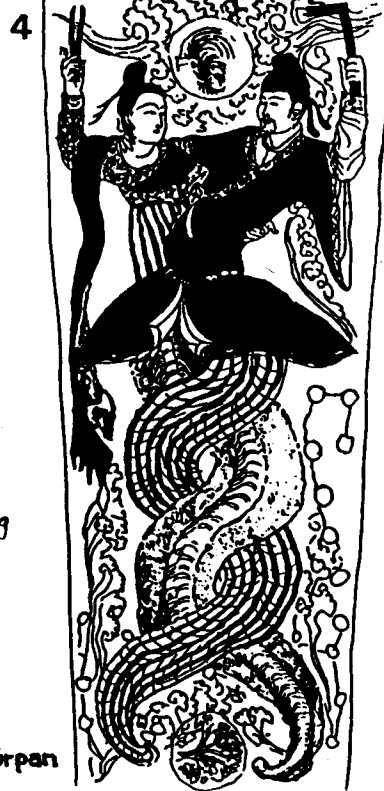
Astana, 689 AD



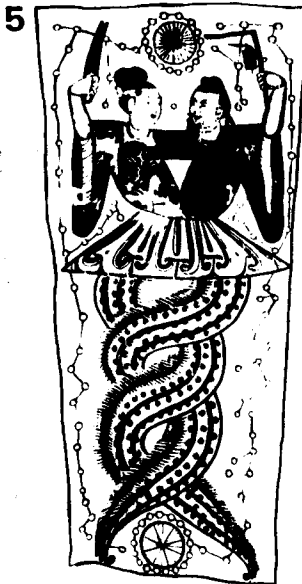
Astana 689 AD

3 No picture available
similar to preceding
on indigo silk

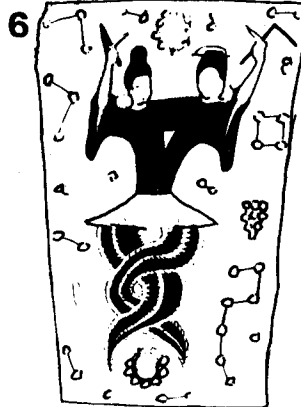
Astana



Turpan



Astana



Astana

