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 dynasty stone rubbing, Szechuan
A typical compass and square

Fig. 3. 27 x 27 cm. A mythological scene with human heads and grinning faces with serpents like bodies. The man on the left is holding up the sun represented by a ram on the disk. The man on the right is holding the moon. The stag in the middle, is another look of the stag in the man and hare rather than the sun which is often used as a moon or a male. These characters most represent Fu Hsi and his consort Xi Lao. They are frequent subjects in early Chinese art and occur several times on the jade relics. The unusual representation of these two beasts about Fu Hsi holding aloft a square and Xi Lao holding a compass.

Stone rubbing
Wu Liang Tze c. 150 AD

Figure 11. A silk funerary banner of the Han Dynasty, found in Tomb No. 1 at Maozangtai in the city of Changsha, 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.

Tomb Pillar
Fei Chai Tsun c. 100 BC
T'ANG

1. Astana, 689 AD

2. Astana 689 AD

3. No picture available similar to preceding on indigo silk. Astana

4. Turpan

5. Astana

6. Astana

7.