

Chapter 13

The Word

“In the beginning was the Word,
and the Word was with God,
and the Word was God.” John 1.1

What is the Lost Word?

The identity of the Lost Word is one of the great mysteries of Freemasonry. Initiates of the highest Freemasonic degree are sworn to search for it, in the understanding that the mysteries cannot be fully restored until the Lost Word is found. That it has not yet been re-discovered by the order is not due to a lack of effort, but to a basic misunderstanding of the nature of the quest.

Those seeking the Word have forgotten what the Mysteries are, and what Freemasonry is, and thus do not understand what it is they seek.

As the earlier chapters make abundantly clear, Freemasonry is a symbolic depiction, and its rites are pictorial experiences, of the process of spiritual growth and development. They are, in fact, a part of that process.

Once we understand this, we can begin to seek the Word with some hope of finding it. Fortunately, the Legend contains a number of valuable clues, including the identities of those who possessed it, how it was used, and how it was lost.

Who Possessed the Word

In the Legend, three fellow crafts, desiring to become Master Masons, demand the Master’s Word from Grand Master Hiram Abiff. This indicates that one had to

know the Word in order to be a Master Mason.

With the death of Grand Master Hiram, the Word is “lost” and replaced with a temporary substitute. However, there were two other Masters besides Hiram Abiff. King Solomon and King Hiram were both Grand Masters. Thus, they *must have known the Word*.

This gives rise to a question, for if King Solomon and King Hiram both knew the Word, then why was it “lost” at the death of Hiram Abiff? Either:

- All three Grand Master’s had to be present in order for the Word to be conveyed.
- The other Grand Master’s knew the Word, but Hiram Abiff was the only one who could convey it to another.
- As different Aspects of Divinity, each Grand Master had his own “Word”, a portion of the creative Word of the One God of which they are expressions.

While I have earlier suggested that all three Grand Master’s had to be present, this is only partly correct. Actually, in a way, all three of the above options are true.

King Solomon

As the Father Aspect or Spirit, King Solomon possessed the Word of Life, that note of Divine Purpose, Power, and Will that motivates Substance into creative activity. In this role, King Solomon is the First *Logos*.

Logos means “word” and the First Logos provides the focus of Will that initiates the creative process. His creative word is reflected in the Soul or identity as “I will to be”.

The sounding of the creative word of the First Logos is referred to in the very first verses of The Holy Bible:

“In The beginning God created the heaven and the earth. And the earth was without form, and void; and 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: and there was light.” Genesis 1.1-3

However, as the Positive Pole of Divinity, He cannot convey that Word to the Negative Pole. Relating the Positive to the Negative or the Negative to the Positive is not the function of either pole, but of the magnetic field that is born of the relationship between them. Thus, conveying the Word is the function of the Second Aspect, the Divine Child.

Hiram Abiff

As the Child Aspect or Consciousness, Hiram Abiff possessed the Word of Relationship, that note of consciousness that conveys the Intent of Spirit to Substance and the Intelligence of Substance to Spirit. In this role, Hiram Abiff is the Second Logos.

The Second Logos relates that initial word to the Third Logos. His creative word is reflected in the Soul as “I am”.

The creative process resulting from the sounding of the word of the Second Logos is described in the Bible when Adam is given the task of “naming” the creatures of the earth. At that point, the Second Logos (through humanity) impressed the creative word of each living thing onto primal substance.

Thus, as the Second Aspect (the magnetic field between the two poles), Hiram Abiff is the only one who can convey the Word. However, Grand Master Hiram can only do so in concert with the two poles, for it is by His Word (the portion of the magnetic field relating Spirit to Substance, or the Divine Son) that he conveys Divine Intent to Substance, and by Her word (the portion of magnetic field relating Substance to Spirit or the Divine Daughter) that she conveys Intelligent Activity to Spirit.

King Hiram

As the Mother Aspect or Substance, King Hiram possessed the Word of Creativity, that note of Divine Intelligence that responds to Divine Intent by differentiating substance into forms. In this role, King Hiram is the third Logos.

The Third Logos responds to the creative word of the First Logos with the creative activity of substance. Her creative word is reflected in the Soul as “I Create”.

When Adam or Humanity named every thing, the Third Logos (or substance) responded by creating a shape and form for every thing. The relationship between that shape and form, and the creative word, will be explored more fully in the next chapter.

However, as the Negative Pole of Divinity, the Goddess cannot convey that Word to the Positive Pole. Again, relating the Positive to the Negative or the Negative to the Positive is not part of either pole, but of the magnetic field which is born of the relationship between them.

How many words there are depends on one’s perspective. We can say that there

is one Word, expressed in part through each of the Three Aspects, or that there are three words, one for each Aspect, or that there are many words, one for each Aspect within each temple. It is simply a matter of perspective.

How The Word Was Lost

The Word was lost because with the death of Hiram Abiff the Second Aspect lost its self-awareness and was no longer able to relate the two poles.

His “death” represents the loss of self-awareness that occurs when the Spiritual Soul begins the incarnation process. So long as the Soul remains trapped in the form, on the Wheel of Rebirth, and identified with and as the persona (mind, emotions, and body) it is limited to the abilities of that persona and cannot function as the Second Aspect.

Ironically, this loss of the Word occurs as a result of sounding the Word by the Spiritual Soul on the buddhic plane.

How the Word was Used

As mentioned earlier, the Spiritual Soul begins the incarnation process by sounding the Word on the buddhic plane. This summons the greater builders who gather buddhic substance and construct a Light Body around the Soul.

The Soul then sounds the Word a second time, setting that Light Body vibrating in a circular motion. The lowest point of that vibratory motion carries the Light Body down to the upper portion of the mental plane, where it takes appearance as the Egoic Lotus or Causal Body.

At the conclusion of the incarnation process, the Spiritual Soul sounds the Word

a third time, shattering the Causal Body in a tremendous burst of light, consciousness, and life.

While this process involves different Aspects of the One Word, it will be easier for us to understand if we examine it from the perspective of the Three Aspects, the Three Temples, and the Four Elements.

The Threefold Word and the Four Elements

The biblical passage at the beginning of this chapter is not an abstract religious sentiment. It is an accurate description of the nature of the universe. In a very real sense, everything is sound, the sounding Word of God differentiated into infinite shape and form. In order to explain this, we must first correct some common misunderstandings about the nature of sound.

Sound is usually depicted (as in the illustration below) as a two-dimensional wave. The height of the wave (from the central base line) represents amplitude or volume, and the length of the wave (the distance from crest to crest) represents frequency or rate of vibration. The higher the wave the louder the sound, the longer the wave the deeper the sound. The problem with this is that physical-dense sound waves are three-dimensional and depicting them in two dimensions is a distortion.

[Sound Wave illus.]

While the two dimensional illustration includes height and width, it lacks depth. Without depth one cannot see that the wave is actually a spiral.

An additional problem is that the illustrations typically show sound waves as they appear from a single location. This makes the depth of the wave appear more

regular than it actually is. Sound radiates out from its point of origin in a widening spiral, with higher waves at the beginning and lower waves at the end.

In addition, we must add dimensions when discussing the lost Word and esoteric sound. The Word exists above the physical-dense world of affairs and is not limited to three dimensions. Thus, even when we add “depth” our illustration will still be inaccurate.

One of the best three-dimensional illustrations is the vortex known as “Babbitt’s Atom.” This illustration is the most accurate because it takes the other elements into account.

[Babbitts Atom illus.]

As mentioned above, there are four basic elements:

- Esoteric Sound or Air
- Esoteric Color or Fire
- Esoteric Vibration or Water
- Esoteric Light or Earth

Esoteric Sound includes three primal motions. In Babbitt’s Atom these are depicted as:

- The Straight Line (between the “Vortex” and the “Torrent”)
- The Spiral
- Rotation (of the “Atom” on its axis)

Each of these three primal motions is also associated with one of the Three Aspects of Divinity.

- Spirit (Divine Will) moves in a straight line.
- Consciousness moves in a spiral.
- Substance moves in a circle.

Each of these three primal motions dominates in one of the three elements.

- Esoteric Color is dominated by straight motion.
- Esoteric Vibration is dominated by spiral motion.
- Esoteric Light is dominated by circular motion.

Each of these three primal motions or elements also predominates on one of the three lower worlds.

- Esoteric Color or Fire predominates on the mental plane.
- Esoteric Vibration or Water predominates on the astral/emotional plane.
- Esoteric Light or Earth predominates on the physical-etheric plane.

Esoteric Sound or Air predominates on the buddhic plane (the realm of the Soul, above the mental plane).

When we put all this together, it strongly suggests that the Word really did come first.

- The Three Aspects of Divinity emanate from the One God who spoke the First Word.
- Color, Vibration, and Light flow out of Sound (just as all the visible colors grow out of white light).

At this point, we have stretched the Father – Mother – Child analogy about as far as we can. It is time to return to the symbol of the magnet, and recognize that

all three aspects exist simultaneously, in balanced relationship.

There is, in actuality, only one creative Divine Word. The appearance of a different word, motion, or element for each Aspect is a product of our perception or perspective. It would be more correct to say:

- The One Word has attributes of all Three Aspects within it, and at different points in its sounding different Aspects appear to predominate.
- Esoteric Sound has the attributes of all four elements within it, and on different planes different elements or motions predominate.

So long as we are living in and identified with our persona (mind, emotions, or body) we are subject to Substance, including both its rotary motion and its differentiation of intent into forms. The results include a tendency to perceive differences rather than relationships.

The nature of – and relationship between – the four elements will be easier to understand if we return to the settings of our Legend, and examine the function of the elements in those settings.

The Word and The Tabernacle

The Tabernacle is the symbol of the house of the Soul in the three lower worlds, and represents the mental, astral/emotional, physical-etheric, and physical-dense bodies. It is a temporary temple, constructed by the Lesser Builders.

Within the Pillars of the Tabernacle are seven major centers or chakras. Each center consists of a point of consciousness sounding a note. The note sets etheric substance vibrating, creating the vortex or chakra. As the chakras interact, they

form the etheric body (the underlying frame or structure of the persona). As the sound continues, it attracts the substance or light of the mental, astral, and physical-etheric substance. The attracted substance forms around the etheric body into the mental, astral, and physical-etheric bodies, creating the persona.

The seven notes at the heart of each chakra are fragments of a single Word. Together they form the creative Word of the Tabernacle that controls the Lesser Builders (those intelligent beings of substance who construct impermanent forms). It is the sounding of this Word, in the proper frequencies, that creates all forms in the three lower worlds.

In addition to the seven notes, the Word of the Tabernacle can be differentiated into four elements, including:

- Esoteric Fire or Color predominates in mental substance, and thus in the inner chamber.
- Esoteric Water or Vibration predominates in astral substance, and thus in the middle chamber.
- Esoteric Earth or Light predominates in physical-etheric substance, and thus in the outer chamber.
- Esoteric Air or Sound is everywhere equally present, but is accessed via the Arc of the Covenant.

Together, the centers and elements of the three lower worlds make up the Tabernacle portion of the Word of King Hiram (the Third Aspect or Substance). This Word is discovered and wielded in the inner chamber of the Tabernacle, at the high-

point of the mental body.

The Word and the Temple of Solomon

As mentioned above, the Temple is the symbol of the Light Body of the Spiritual Soul on the buddhic plane, and represents three types of consciousness (Divine Knowledge, Divine Love, and Divine Sacrifice). It is a “permanent” temple, constructed by the Greater Builders.

Together, the centers and elements of the Light Body of the Soul make up the Word of Grand Master Hiram Abiff, the Second Aspect or Soul. The sounding of this Word initiates the incarnation process, or the movement of Divine Intent into Appearance or form. This Word is discovered and wielded in the inner chamber of the Temple of Solomon, at the high point of awareness or identity on the buddhic plane.

Prime Matter or Buddhic Substance

The creative process of the Soul starts with raw substance, gives it shape, and gradually condenses that shape into its final form. The “raw clay” of the Soul is the stuff of its own plane, Buddhic Substance or Prime Matter. As mentioned earlier, the Buddhic Plane is immediately above the Mental Plane in frequency, and is the central or fourth plane of the seven planes.

Every thing that exists in the three lower worlds (or planes), in order to exist on those planes, must first be given shape in the buddhic plane. That shape is the “idea” or “archetype” of the thing.

A single idea, such as the archetype of the rose, can be given many forms of expression.

That idea is condensed, giving it shape and form in the three lower worlds, through the creative process that includes the sounding of the Word in the Tabernacle.

The Word and the Creative Process

In *The Nature of The Soul* we find the following:

“I am the Soul. I sound forth in time and space as an harmonic chord. I am the Word made Flesh.”¹

This seed-thought might be considered a vague bit of poetic mysticism. It is not. It is actually a very concise and accurate description of the creative process. We can approach an understanding of this process through the following analogy:

For an example of the creative power of sound, imagine the following device: A 16 inch drum stands on three legs. The drum head is a reflective gold. The edges of the head have been sealed with waterproof sealants. The resulting shallow dish is filled with 1/8 inch of water. A 15 inch speaker is suspended from the bottom of the drum. The speaker is attached to a thirty-watt amplifier and the amp. is plugged into the “headphone” socket of an electronic keyboard.

The notes played on the keyboard are conveyed to the speaker. As the sound from the speaker moves upward, it vibrates the drumhead and the water on top of the head.

The vibratory motion of the water produces some very interesting patterns. These patterns include lotus-like shapes. These lotus shapes appear when still water first begins to move (before there is interference from reflected waves) and when

¹ *The Nature of The Soul*, by Lucille Cedercrans, Wisdom Impressions Publishers, Whittier, California, p. 156

a note is flattened.

Here we see sound, in horizontal section, producing the image of a lotus or vibration vortex.

The actual creative process proceeds as follows:

The Soul breathes and sounds its creative Word. The Word carries the breath into the primal darkness on the buddhic plane. The sounding word (combination of breath and sound) awakens the dark substance, transforming it into light. The trinity of that light is three colors, tainted by the awakened opposition.²

As the Word sounds forth within etheric (enlightened buddhic or primal) substance, the sounds of that word arrange themselves into a harmonic chord. As the resulting seven notes vibrate within etheric substance, each sets the sympathetic portion of that substance into motion (or vibration).

The seven notes of the Soul share its magnetic qualities. Like The Soul, the notes both attract and repel, attracting sympathetic etheric substance and repelling all else. The combined attraction and repulsion of each note forms several shapes. The first is a Platonic solid, the “jewel in the lotus”. The second is a double-vortex.

As the magnetic sound of the Soul moves out from the jewel, the outward and inward motions combine with the circular motion of substance to form a double-vortex (twin spirals). As the vibration waves move up the vortexes, the vortexes rotate on their central axis, forming a spinning wheel or lotus shape at the top of each

² The Opposition or Dweller is the old purpose (or program of substance) left over from the previous solar incarnation. That purpose can be defined as the “perfection” of form. This old purpose has been programmed into every particle of substance, and awakens to oppose the purpose of the present incarnation, the growth and development of consciousness or the Soul.

vortex. The number of petals on each lotus is related to the note that created it. A particular note always produces the same geometric shape and number of petals.

The two-petaled double-vortex (Shaped somewhat like Babbitt's Atom, or the *Anu* or Primal Atom at right) is the chakra of the center.

[Anu 1 illus.]

As each note continues to sound, the vortex rapidly alternates poles (positive to negative and negative to positive), the direction of its rotation (making it appear to “pulse” or expand and contract), and the direction of the flow of energy.

[Anu 2 illus.] [Anu 3 illus.]

As the vortex rotates, the rate of the rotation (and the visual sample rate of the human eye) makes it appear that the vortex has more than two petals. The apparent number of petals in each lotus or chakra is related to the note that creates the vortex. Each note (at whatever octave) always rotates the vortex at a rate that causes the human eye to “see” a particular number of petals.

As the incarnate consciousness develops, the note of each center goes up in frequency, an octave at a time (Thus a “C” is always a “C”, an “F” an “F”, etc.). Each center-note is sounding within one of the sub-planes of each of the three lower worlds. As the frequency rises, it rises on the same sub-plane of each of the planes (i.e., from the first sub-plane of the physical-etheric, astral and mental, to the second sub-plane of the physical-etheric, astral and mental.). When the frequency of the note within a center reaches a new sub-plane, it begins to attract substance from that sub-plane, build it into the bodies, and expel substance of the lower sub-

plane. Since the expelled substance has been lifted in frequency, the human instrument is constantly transforming the substance it encounters.

Thus, the seven notes sounded by the Soul produce the seven major chakras or energy centers.

The minor centers are produced by sympathetic vibration, or interference patterns between the major centers:

For instance, when two stones are dropped into a pool simultaneously, they produce waves that travel outward from their individual centers. When those waves meet, they temporarily form a higher wave.

The same phenomenon occurs with the vibration waves moving outward from the major centers. However, since the major centers are continuously sounding their note, the points where the waves meet are always there. Since these permanent wave crests are always there, they appear to be separate centers or sources of sound.

Once formed, they act as secondary points of sound, creating their own (smaller) vortexes and outward-moving vibration waves.

As the waves from the Major, minor and minute centers interact and interfere with each other, they form tubes or nadis through which etheric substance flows.

The centers, chakras and nadis form the mental, astral and physical-etheric bodies. These bodies are reflected in time and space as the physical-dense instrument. Thus, “the Word” is indeed “made flesh”.³

³ The above is somewhat speculative, and emphasizes sound and vibration (neglecting, for the moment, the role of light and color). It was intuitively perceived in meditation and partly confirmed by the work of Dr. Hans Jenny and

The Word and the Temple of Ezekiel

Very little can be said, from our present point of evolution, about the Word of the Spirit. We may presume that it sounds the note of Divine Purpose, Power, and Will, but its exact makeup is beyond us until we achieve at-one-ment with Divine Intent and take up residence in the Temple of Ezekiel.

Together, Divine Purpose, Power, and Will make up the Word of King Solomon, the First Aspect or Spirit. This Word is found and wielded in the inner chamber of the Temple of Ezekiel, at the high point of at-one-ment with Divine Intent.

Before closing our discussion of this subject, I must emphasize that there is only One Word, not three or more. The appearance of a multitude of Words (for the Soul and its temples) is the product of both our limited percepts and awareness, and the creative process whereby Divine Intent is made manifest.

We become aware of and learn to wield each expression of the Word as our consciousness moves up into its level of expression. Thus:

- We perceive and learn to wield the Word of Substance as we begin to function in the Inner Chamber of the Tabernacle. This occurs during the true First and Second Initiations.
- We perceive and learn to wield the Word of Consciousness or Soul as we begin to function in the Inner Chamber of the Temple of Solomon. This occurs during the true Third and Fourth Initiations.
- We perceive and learn to wield the Word of Spirit or the First Logos as we

others.

begin to function in the Inner Chamber of the Temple of Ezekiel. This is the true Fifth Initiation.

The Proper Equation Between Spirit, Consciousness, and Matter

In order for the Ancient Mysteries to proceed to their next step, the proper relationship between the Three Aspects of the One God must be recognized and incorporated into the consciousness of the initiates and the practice of the rituals. I shall explore that relationship in greater detail in later works. For now, we will examine that right relationship as it out-pictures in the creative process, or Magic, of Substance and of Consciousness.

The Descent into the Heart

Our previous exercise began the process of giving shape to your purpose in the concrete rational mind or intellect. In this technique we appropriate the emotional force necessary to move the thought-form of your purpose down into appearance in the world of affairs.

◆ Opening alignment:

- Sit in a comfortable chair and place *The Temple and The Word* in your lap.
 - Close your eyes and relax your physical body, finishing with your consciousness focused in your head.
- ◆ Review the ascent, from the gate, laver, and altar, through the porch, and middle chamber, into to the Holy of Holies. Imagine yourself standing before, and bowing to, the Ark of the Covenant.
- Walk over to the tracing board, pick up the chalk, focus the idea of your purpose, and draw the symbol of your purpose.
 - Turn away from the board, and stride toward the altar in the heart of the middle chamber.
 - As you near the altar, you notice a golden chalice and pitcher sitting on its center. On the side of the altar facing you its top is inscribed with “Asherah,” while on the other side, facing someone ascending to the east, is “YHWH.”
 - The table against the wall on your right is empty, no shewbread or incense remains. The seven candles in the candleholder on your left are burning brightly.

- Walk up to the altar and bow to the chalice, keeping your eyes upon it as you bow. Notice the signs of the zodiac circling the lip.
 - Pick up the pitcher and pour a small portion of the clear liquid within it into the chalice.
 - Focus the thought of your Divine Purpose.
- ◆ When the thought of your purpose is as clear as you can make it, audibly state the seed-thought:

“As the Soul, a Child of God, I appropriate the emotional force necessary to manifest my Divine Purpose within the One Life.”

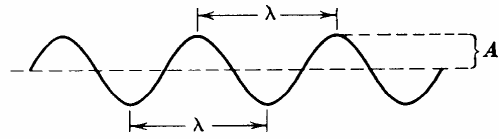
Hold this thought, without thinking about it, for at least three minutes.

- Pick up the golden chalice so that your sign still faces you, and drink the clear, clean golden liquid. Note its smell and taste as you swallow, absorb its force, and hold it in readiness.
- When you have finished the liquid in the chalice, place the cup back on the altar, and bow to the cup and altar.
- Take a deep breath, drop the image, and open your eyes.

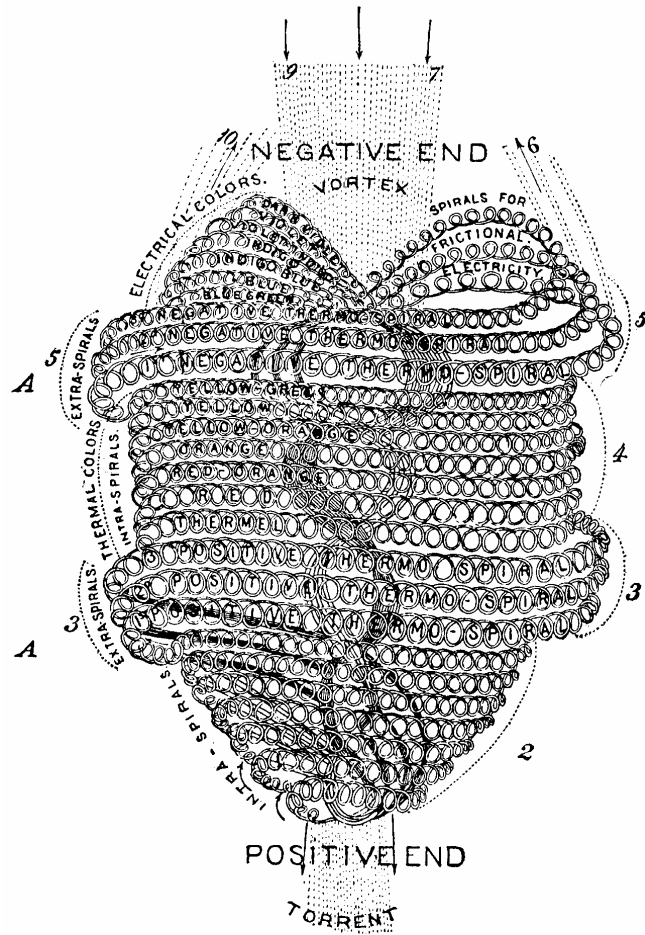
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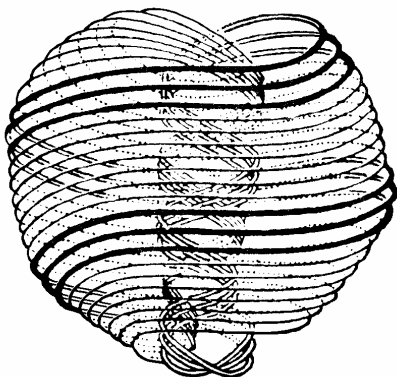
Sound Wave illus.



Babbitts Atom illus.

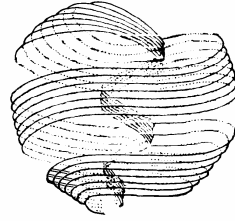


From Babbitt's *Principles of Light and Color*
BABBITT'S ATOM



Anu1 illus

Anu 2



Anu 3

