

## A Study of Ancient Architecture

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My dear brethren and fraters. I bow before the divine intelligence which we all are, in humble gratitude that I can again address you on subjects the deep thinking Mason can't help but consider. I contend there is a core secret in Freemasonry that is sequestered in our gentle Craft for a future aware generation to recognize. I believe that which Masonry protects is vital to the continuation of the human species on Earth. In my papers I may expose you to concepts that a traditionally educated mind won't want to consider. With your back against the wall you will exclaim that indeed your teachers were correct! Just for fun though, just for a minute as you read this paper, put on your unattached mindset and consider the idea that what if, in some rare instance (or every single instance maybe) of history, what we are taught is not because it is true, but because it's what everybody for generations was taught and believed to be true, and maybe, in this rare instance I'm suggesting, someone back in history interjected their interpretation of that event that wasn't accurate but ended up getting taught for so long that it is presumed to be actual history? What if in some particularly rare instance (or maybe every single instance), this interjection of a different take on a historical event was done not to aggrandize a king's memory, but done to manipulate the population; to get the people to believe something occurred in history that made things the way they are now, as a way to cover up the fact that they themselves in fact have made things the way they are now, usually for their own profit, and at the expense of the people.

If you can accept that could have actually happened, say, once (and clearly it has...history is written by the victors), then be prepared that I might show you architectural evidence, art evidence, geologic evidence, and photographic evidence that the world might have gone through a rigorous transformation during the formative years of Freemasonry (the period around the 1717 formation of the first Grand Lodge). A transformation that has been overlooked because of a confusion of historical periods and dating. A transformation that repeated again in the 1800's.

My thesis is that Masonry is a message in a bottle about who we really are, where we came from, and the secrets to a lost technology that was used to build the megalithic stone buildings (from pyramids to cathedrals) around the world. If there was a group of learned men during a cataclysmic period that saw this knowledge about to be lost, perhaps in the face of an enemy, I suggest they may have sequestered this knowledge in plain sight in the structure of Freemasonry. Or maybe not, and I'm tilting at windmills and Masonry really is only the outer teachings about Faith, Hope, and Charity. Of morality. Of mortality. Of fidelity of trust. Maybe all the Masonic esotericists which abound today are making a mystery out of borrowed symbols from an amalgamation of ancient mystery school traditions that in sum total don't really mean anything at all. I am not of the opinion that is the case, but my mind remains open.

You may recall my previous work where I explored how Masonry points the way to the realization that we are eternal spiritual beings that can wake up to our True nature while in body. The next line of inquiry I have made is from the second degree admonition to look at the science, architecture, art, and mathematics of the period of the formation of Freemasonry. I have looked for clues to what our craft's originators might have hidden in it, if they did hide anything. Was there any technology we knew then, that we have forgotten?

Our gentle craft is replete with obvious clues that point to something significant. It points to a spiritual knowledge which we have already explored (the Monad, or circumpunct, the point within a circle, must be represented in every regular lodge...how more blatant can a symbol be to

point to our True nature?). Most obviously though Masonry points to a lost knowledge of a technology. I mean, unless you really believe outer space aliens built the pyramids and cathedrals around the planet, then you have to admit us humans built those things, and well, we can't do it today and we have no idea how it was done, so pretty much that means we're talking about a lost technology. That means we did not progress from stupid apes to texting while driving. We had a worldwide advanced culture and it was lost. The stone masonry around the planet shows giant machine tool marks, molded stone, and stone shaped while in a softened state. But there's more, because these stone structures around the planet are now known to all lie on a giant earth-wide geometric grid. That had to take some impressive technology.

The esoteric messages in Masonry have to do with something at the root of the human condition on this planet. Something that changed. Something that is hidden if not completely lost.

Our symbols speak to layers of meaning, but even our most overt stories like King Solomon's Temple must lead one to wonder. King Solomon's temple is one of the most prominent symbols in Freemasonry. King Solomon's temple was built to hold the Ark of the Covenant, a possibly nuclear powered device that burned bushes in its path, had to be carried on long wooden poles, and would blind anyone that looked at it. The building constructed to house it was made with no iron in its construction,

was made of solid stone, and the inside lined with thick solid sheets of gold. We're not talking a wedding chapel kind of thing here. Clearly this building was special in a technological way, and Freemasonry makes a big deal about it...why? The twin pillars of Jachin and Boaz that flanked the entrance seem very much to have been part of the machinery, the technology, that the building consisted of, and we will see Jachin and Boaz towers in more recent buildings we call cathedrals but are now believed to not originally have been places of religious worship.

The Jewish historian Josephus says; "the temple was burnt four hundred and seventy years, six months, and ten days after it was built". Burned? Solid stone? What kind of burning are we talking about? And how about other massive stone buildings which survived to the common era that appear melted on top with obvious burn marks? What happened? When? Clearly our planet saw a significant conflagration that maybe has repeated at regular intervals. Does Masonry hold this information so we can recognize it in time before we're largely wiped out again by some cyclical event that has been overlooked? Is there a force on the planet that endeavors to keep us ignorant of our true history so that the information had to be hidden in the 1700's in symbol filled Freemasonry?

An autodidactic is someone that is self-taught. A self-taught person looks at evidence and draws his own conclusions. A scholar is someone that goes to school to memorize what other autodidactics came up with, and blindly believes them to be

correct. Those people from whom we were taught are not necessarily any smarter than you are, nor did they necessarily have access to all the information you have access to today, and you probably do not have the constraints the scholarly system puts on its participants to preach the party line. A frailty of the ego is to assume what we've been taught is in fact the truth. Not that those who taught us our history obfuscated the truth on purpose; I'm not talking a conspiracy theory kind of thing (although in many cases we will see that is very likely what did occur), but it is possible that early historians built upon earlier work they believed to be true but a more modern age may look back and realize they made basic assumptions which lead to errors.

When we look at photos from the Civil War in America for example, we see massive stone buildings with giant Roman like columns with horse and buggy people on the road in front. One does not need a degree in architectural history to scratch one's head with the realization that wait

a minute, horse and buggy technology people could not have built these incredible stone buildings which abound in the earliest days of our country's recorded history.

In fact the further back in time we go, the more glorious and magnificent the architecture. Rather than advancing to where we are today, we have been in a millennia long decline in capability.

But before we can take a close look at the architecture during the formative years of Freemasonry, we have to remind ourselves of how to use retroductive reasoning by the recognition of that which is the most elemental, or True in our observational awareness, else we might make the same mistakes of judgement that influenced the historians we quote from school. Also we need to take a look at the underpinnings of the manifested material world so we can appreciate what might have been the techniques and purpose of the architecture we will look at.

Before you think my expository train has gone off the Masonic rails (and that is easily done if you know me), don't forget the lessons of the Fellowcraft degree to look closely at science and architecture, and that's all I've been doing the last five

years. Anyone that has taken the time to memorize the Middle Chamber lecture of the second degree must be curious why all this hullabaloo about architecture and science and take a closer look. A look at these things unbiased by our education results in clear observations that things are not as we learned in school, and maybe Masonry directs our attention here for a reason.

As the briefest example, consider the Parthenon. It's massive solid stone floor shallows slightly towards the center so that it visually appears flat. It's columns widen slightly in the middle so as to appear straight. Skilled workmen today take up to 3 months to rebuild or repair a single marble block yet historians tell us the Parthenon was built in 8-9 years by people with copper chisels. Sure, totally believable because I learned it in college so it must be right? Retroductive reasoning my brothers and fraters. Make up your own mind. You are as smart and as capable of reasoning out the truth as those historians we chose to believe.

There are two things that should be in your mind when we discuss the art and architecture of the 16-19th centuries of the formative centuries of our great Craft. One is the element of observation, and how that works. For if we look at architecture and do not have an understanding of how that looking occurs, we are likely to make mistakes of ego positionality, that little voice in our head that never shuts up that tells us things are one way or the other, when actually they are both at the same time. The other

thing we should be clear on is the very underpinnings of the natural world, for if we observe architecture and do not understand the energy from which it manifests, we are likely to make mistakes of judgement over construction and intended uses.

That probably sounds a little wacky. Well, considering the source, (that'd be me), I suppose it's de rigueur. But if you'll indulge me for a few minutes, let me remind you of the Monad and the lesson it speaks to about observation. The Monad (or circumpunct) is the point within the circle that is supposed to be represented in every regular lodge. Masonry adds two other elements: two parallel lines, and the book of holy writings, which each add elements of the message, but here we will just look briefly at the Monad aspect. It is an ancient mystery school symbol that in Masonry we are taught represents an individual brother circumscribing his passions within due bounds. The traditional meaning of the symbol is the point represents God, or the True Self, or another term is Awareness, and the circle represents the ego (that which decides what things observed mean), or it can also reference the observable space.

This awareness at the center is something that never ceases to exist. It pervades all our experience, at every single moment. As a result, for the most part we are completely unaware it is occurring. Awareness is the same for each and every one of us. It is the sameness quality of experience. In many mystery school traditions this is God, or the Godhead, Truth, or Reality. It is the Great Architect of the Universe, for from the center of Awareness springs all that is observable.

Similarly in the material world, there is an aspect that pervades all space and all objects. As with Awareness, we ignore this sameness aspect of the observable space and pay attention instead to the differences that appear to exist, which we call the material, or manifested world. Einstein made a mistake called reification. Reification is observing a behavior, or rather an attribute, and calling it a thing and making an object out of it. This resulted in what today's modern autodidactic physicists (remember...self-taught...I am not referring to college educated physicists) call the Cult of Bumping Particles, or the Cult of Quantum. In short (and my space here requires short, challenging though that is), Nicola Tesla, Oliver Heaviside, and Charles Proteus Steinmetz, to name a few, called Einstein a quack because he failed to understand this thing, or rather non-thing that pervades all space and from which the observable material world manifests. This non-thing was (is still) called either Aether (or Ether), or Dielectricity. The latter term is primarily used today. It refers to a thing, if you will (though it's not a thing, and like speaking about Awareness, it's difficult to use language to accurately describe it) that pervades all space and all objects but can exhibit attributes when in a coherent state (magnetism, electricity, and geometric symmetry in the natural world), and different attributes (gravity) when in an incoherent state.

An example of how dielectricity works as opposed to the bumping particles model (and believe me this will be important when we look at early stone architecture, in a really mind opening way) is light. Freemasonry very loudly points our attention to light. Lux et Veritas. When Freemasonry points our attention to something, for as much time and energy as we put into the practice of our Gentle Craft we should most certainly take a peek, right? So the Cult of Bumping Particles would have us believe that when we turn on a light, particles called photons fly out of the light bulb (or star) and travel through space at a speed that is well known and measurable. Yet the Cult of Quantum cannot explain how, after light slows down while passing through glass or water, it speeds back up again. The particle model suggests light loses energy going through the medium and requires energy from somewhere to speed back up again, and it's a mystery, and quantum physicists go down very lengthy and expensive paths looking for invented particles and invented dark matter and invented dark energy to explain it. But it's not a mystery at all, for light does not consist of particles flying through space, but is rather the propagation of a disturbance of the aether. More accurately stated it is an "aether perturbation". To use water as an analogy, (and it is a very loose analogy at that), imagine you're in the middle of a pond and you slap your hand in the water. Do the molecules of water under your hand fly to the shore making a wave as they travel? No. Rather, the energy of your hand slap propagates through the medium of the water. If that propagated wave encounters an area of water plants, the wave slows, and when it gets past the weeds into clear water again, it speeds back up again. That is because the actual molecules of water under your hand did not travel fast to the weeds and slow down through the weeds and then somehow got energy to speed back up again. The speed of the wave is a rate of propagation. The speed of light is not the speed of photons traveling, but rather the rate of propagation or a perturbation of the aether (or dielectricity). Similarly with sound. The clap of a hand does not send molecules of air flying towards one's ears, rather it creates a perturbation of the air that propagates to your ear.

Now you might say, well Michael, that's a fine model, but who's to say one model over another is correct when we're talking about something invisible? Well, it's not so invisible. I have built a device called a Ferrocell (which many of you saw demonstrated by me last year) which enables

us to visibly see the propagation of the aether when it is in a coherent state in iron containing material. You call that a magnet, but magnetism is not a thing, rather it is an attribute, and it does not behave at all how you were taught in school, and now that we can see it with our own eyeballs, we can totally get it. In Plato's "Republic", in passage 514a-521b, Ken Wheeler discovered the math which explains the behavior of dielectricity when in a coherent state ( $1/\phi$  to the power

of -3). The ancients most definitely knew this information. The great thinkers like Plato, Plotinus, and Pythagoras from which Masonry derives its most important lessons of the material, manifest world understood how dielectricity operates.

There is so much more to explain about dielectricity. It exhibits something called incommensurability, which means two things which arise together, each having nothing in common with the other, and neither able to exist without the other. Space here does not allow me to expound on this further (but I have a previous paper about it), but suffice it to understand that dielectricity behaves in a coherent fashion in iron with the posterior attribute of magnetism resulting, in what bumping particles physics calls "atoms", in the spiral shape of the sunflower, and in spiral arm galaxies. When dielectricity behaves in an incoherent fashion it produces the posterior attributes of mass and gravity and we see the result in things like irregular galaxies and with the varying mass of elements here on Earth.

The flow of dielectricity down to our planet's surface is measurable and well known. The earth's surface, the ionosphere, and the atmosphere between them are known as the "global atmospheric electrical circuit". The electricity is generally positive in the air and negative at and below the ground. The rate of energy is measured on average at about 30 volts/foot of elevation. Lightning is formed from water droplets collecting this electrical energy until it discharges to ground. If you can imagine clouds collecting this electricity at an elevation of, say, three thousand feet (which is not very high), the electrical potential can be 30 volts/foot x 3000 feet = 90,000 volts! We can collect this electrical energy on clear days, strongest mid-day, by placing a tall antenna and running a wire to the ground, with a gap before it enters the ground. The electricity will build up in the wire until it jumps to the ground creating a miniature lightning bolt, or spark. This electricity is called 'static' because it has virtually no amperage and therefore can do no work. In order to collect and store the electrical potential so that it can be used to do work we place a capacitor between the wire and the ground so when the spark jumps the gap we store its energy. These devices make a small sound, a rhythmic "snap, snap, snap" as the spark jumps and is stored.

Our very brief glance at dielectricity hints at something worthy of a further look, that of frequency and vibration, and we'll get to that, all towards our goal of looking at the architecture that abounded in Europe, in the United States, and indeed worldwide that existed during the formative years of Freemasonry, but right now we have to take a look at the chronology of our world's history so we have a context to look at those buildings in, for if we don't understand the dating, we'll just be guessing at the time periods.

The Flemish Abraham Ortelius is considered to be the creator of the first modern atlas of the world, the *Theatrum Orbis Terrarum*. He is said to be the first to suggest the continents were originally all connected before drifting to their present position. He is said to have lived from 1527-1598. Looking closely, his map is very baffling. It is said to have been made in 1574 based on the date on the map. That would make it 82 years after the supposed discovery of America, and yet all the main rivers in South America are accurately drawn on the map. That areas of dense tropical jungle could have been thoroughly mapped in such a short time is questionable on its

own, but what I really want to draw your attention to is the date on the map. It is quite obvious that the 1 in the date of 1574, is not at all a 1. It is a J. It is well known and accepted among historians that early dating used either a J, an i or an X before the date to indicate Jesus, Iesus, or Christos (Xristos), each used to refer to a count of years after Jesus. Further, this J is separated from the 574 numbers by a slightly larger space than the numbers have. The map quite clearly was not made in 1574, but rather 574 years after Jesus.

Let's look at another cartographer, Levinus Hulsius. He is said to have been born in Belgium in 1546. He was a maker and dealer in fine scientific instruments. He was a publisher and printer, a linguist and a lexicographer, and he wrote extensively on geometry. His maps are considered to be genuine. On one of his most famous maps, there is a very peculiar date. We are told that it is 1598, but the 1 is separated from the 598 digits by a large space, and the 1 clearly does not look like a 1, but rather is a capital letter i (I'm not sure the font this will be printed in will show a capital i correctly, so I use a lower case i here). So the map was not made in 1598, but rather 598 since Jesus.

Let's look at one more cartographer, Nicolaes van Geelkercken. He is considered an authentic surveyor and cartographer who lived from 1585-1656. He was employed by the Gelderland government, and he is well known for his manuscript maps. The dates on his maps are very clear. On one map that I am looking at right now, the date is quite clearly 587 with a J in front of it. This is not a conspiracy theory kind of thing. The use of the i, J, or X is well accepted among historians for its reference to Jesus, yet clearly there is a disconnect between the dates on these maps and when historians tell us the cartographers that made them lived.

I found an emblem of the beautiful city of Vilnius, the ancient and current capital of Lithuania (where our Masonic brother Ed Leedskalnin was from, famous for Coral Castle in Florida and who's "Permanent Magnet Holder" invention is demonstrated in

Napa Valley Lodge #93's sculpture of the Monad that I made). It is recorded in the history books that the city was first recognized in 1323, yet this emblem I am looking at clearly has a date of Anno•VII, the seventh century, not the 14th.

Let's look at the German historian August Ludwig von Schlozer. He is well accepted by modern historians for his critical study of Russian history. He is recorded by accepted history as having lived from 1735 to 1809, yet an image of him from the time of his life very clearly shows the date as i 735, not 1735.

There are thousands of examples of art, sculptures, maps, and historical figures where history tells us the dates are in the 1000 era, but if we go look at the date for ourselves on the artwork, sculptures, maps, coins, and images of historical figures, we see the date is not in the 1000's at all, but that the first character of the dates is an i, J, or x, often separated from the actual date numbers by a dot on either side of the i, J, or X to further set it apart as a date "from the time of Jesus". How did this extra 1000 years get added to our historical timeline?

Anatoly Fomenko, a Russian mathematician, wrote a series of 7 books about his research into the dating of historical events in Europe and found hundreds of examples of genealogies repeated over and over to make up this extra one thousand years that was added to our history. This fabrication occurred with the development of the Gregorian Calendar. Our modern concept of medieval and ancient history begins in Europe at about 1518 with a series of works by Joseph Scaliger, a French religious leader. These works were expanded in 1630 by Denis Petau, a French theologian. They each used scraps of scroll remnants, biblical texts, and calendars they had

inherited and took it upon themselves to bring chronology to perfection with absolutely precise dating including month, day and even time of death of principal events in all of human history. In 1583 Scaliger wrote "Study of the Improvement of Time" in which he looked at old calendars and corrected what he presumed to be their errors. Both historians made exact time line lists of events and people based on "faith". Scaliger for example could not even conceive of the idea of running a check on the chronology of the holy fathers and looked at previous history work done by biblical scholars as "divine". The basis of today's modern historical dating rests primarily with the work of these two men, and yet their work is showed repeatedly to be more than flawed, but rather flat out made up out of thin air.

Fomenko looked first at astronomical events recorded in Scaliger's historical timeline, and looked to see if such events (eclipses, comets, etc.) really lined up with the years they were said to have happened based on Scaliger and Petau's chronology, and found they did not jive at all. Sir Isaac Newton was one of the first to question the Scaliger timeline, and wrote several books on the subject. He was the first to suggest that a thousand years had been mistakenly added to our history. Fomenko's work is substantive and clearly demonstrates that did indeed happen. Now today's researchers are looking at maps, coins, art, and architecture and finding that not only did this happen, but in very many cases the i, J, or X in the dates on buildings and artwork have been defaced to try to make them look like the numeral 1. The changes went largely unnoticed for centuries, but in today's world of Photoshop where we have become used to spotting subtle doctoring of images, the crude defacing of these old dates is very obvious.

What this means to us when we begin to look at architecture is all these "ancient" events and buildings are not so ancient after all. The so called Greek and Roman eras were a thousand years more recent (I say "so-called" because as we will learn those were just labels put on regions of a global empire). The destruction of the Greek and Roman megalithic stone buildings was not from extreme age, but a cataclysmic event. Jesus lived a thousand years more recent than we've been taught. The addition of this thousand extra years into our timeline basically pushed recent events into the distant past where they would not be

scrutinized. But now we are scrutinizing them, and we will see that something dramatic occurred in our recent past. Something globally cataclysmic. Something that caused us to forget who we are and our technology. Something that occurred during the formative years of the Great Craft of Freemasonry. Something that happened again during the period of photography, so we have photographic evidence as well.

While we are very close to being ready to look at some actual architecture, there is yet another subject you should be aware of. That is sound, or rather, vibration, or frequency. I have come to think that the lost word of Freemason lore refers to a vibration, a frequency. Maybe the frequency to melt or levitate stone. Maybe a healing frequency. Maybe a power transmission frequency. Maybe all of that and more. Maybe off planet travel. Have you looked at the thousands of crystal clear photos from the Mars rover Opportunity? Ruined architecture, sculptures, and machined parts are everywhere.

When we hear a word in a foreign language it sounds like an undulating almost musical sound. A "word" is in a sense a piece of music; a melodic combination of frequencies. Earlier we learned about electricity and light, both of which have a frequency, the speed of which we learned is the speed of propagation, not of photons or electrons flying through the air or down the wire. Sound refers to frequencies that are audible to the human ear, and perhaps sounds can also refer to frequencies that are out of human audible range but can be heard by animals. Frequencies outside of the audible range certainly impact things different than ears and could be considered sound to that thing. Microwaves for example excite water. A certain frequency when aimed at the bladder

will break up kidney stones. Small objects can be levitated with sound frequencies. Radio frequencies vibrate crystal hundreds of miles away (think crystal radio).

Cymatics is a subset of modal vibrational phenomena. In other words, a cymatic response to sound is a posterior attribute of the coherence of the vibration which can be seen in water, glass, or sand. To demonstrate it we place a loudspeaker beneath either a bowl of water with suspended reflective powder in it, or a steel or glass plate with sand or salt on it, and hook the speaker up to a tone generator. As the knob on the tone generator is turned from very low audible frequencies up to the highest audible frequencies, along the way at different specific frequencies beautiful geometric patterns emerge, each frequency generating a different pattern. These sounds travel through the medium of air, and impact objects at a distance. Cymatics is the study of the patterns generated by frequencies.

Tesla expanded on this concept with Wardencllyffe Tower, which generated a frequency that traveled some distance to be harvested for its work doing ability. You would call that work doing ability electricity of course, a vibration that does work.

Royal Raymond Rife (1888-1971) is famous for his Rife Microscope, of which he made 5 in his career. Please look up images of it, it was an amazing and complex machine that was capable of viewing, and filming with video, live viruses. It is said there has not been a visual microscope made yet that rivals its performance. It outperforms scanning electron microscopes with which one can only view dead virus cells. When you look at pictures of the microscope you will be struck by the education and capability of someone to make such a device, so when you read further that he was discredited by the medical community and died penniless, don't be too quick to label him a charlatan. What he is purported to have done with his microscope is observe live viruses while he bombarded them with frequencies aimed at them with another machine he designed and built. He sought out radio level frequencies that were in resonance with the frequency of the virus and thus explode them like an opera singer breaking a glass by finding it's resonant frequency. He is said to have demonstrated it to many people advanced in the medical and scientific fields who were amazed at the results. There were medical trials where people were cured of disease. After you read the extant literature on the subject and about Royal Raymond Rife himself (what a curious name), you can draw your own conclusion, but I rather think he was on to something. Some researchers believe he was vilified by the profit making medical industry on purpose. Just because of our advanced age as a species do not think that we might not have already passed over inventions and understandings in our past that were more advanced than what we choose to believe in now.

Regardless, clearly vibration, whether vibrating the air or the aether, impacts the phenomenal space. It can be weaponized. It can cause heat; it can do work. It can vibrate a little slice of crystal rock hundreds of miles away. It can heal. Why this matters is there are giant stone buildings all around the world which share the same architectural elements, a key element the cymatic signature we find on so many of these buildings that are called 'rose circles'. These are found on the front of cathedrals and similar looking buildings that were most likely originally used for different purposes than religion. Often the circle has a tower on either side. Many of these same giant stone edifices also incorporated monstrous pipe organs. We are told the organs in cathedrals and the mathematical looking shape to the naves and shaped ceilings is all about reference to leading the soul to heaven or some such, but maybe instead they were shaping frequencies, or sound. Maybe they were sound lasers. Maybe they caused healing, or sent power out to the town. There are paintings from before photographs that show beams of energy going out from the "cathedral" in many directions over the town and being intercepted by other towers. It looks like power transmission, not unlike Tesla's Wardencllyffe Tower.



There are paintings from the so-called medieval period that show knights in armor with swords in their hands but they are not hacking at each other. Rather there are beams of lightening looking energy going from the "church" steeple to their armor, and they are throwing what look like round balls of plasma energy at each other, with shields with pointy antenna things on them capturing the energy and dissipating it. Where these artists painting early science fiction, or is that a more accurate depiction of what armor and swords were really for originally?

Often these buildings are found in the middle of literally nowhere, with a small local population. In many cases these buildings were made from brick. In Russia there are hundreds of such buildings, many in rural areas so remote they would have had to build a brick factory on site in order to make the millions of bricks required to make the buildings often with 3 meter thick walls. Many of these buildings, all around the planet, found on every continent, have a repeating red and white pattern over arched openings. Many of these buildings have had giant clocks placed in what were originally giant shaped portals that appear to have been used for some other reason than to house a clock. Many of these buildings involve two towers, one on either side of horn shaped sound emitting looking openings.

Many of these buildings have dozens of tall steeples with giant tall metal crosses on them, except they are not Christian crosses. They are complex antenna looking shapes with lots of steel fingers, balls placed at harmonic looking spacing, often with wires still attached today running down inside the building. Inside these buildings we find interesting architectural features that look like some kind of resonating chambers. Maybe people stood in them for healing. Maybe they were for transportation. We really have no idea, but the concept that horse and buggy people with hammers and chisels built these monstrous structures for praying to God and getting married seems unlikely.

To look for a moment at pipe organs, do a Google search for "city hall of Perth Australia pipe organ" and also look at the one in Sydney and the amazing city hall buildings they are in. We are told they were built as dedicated city halls, but doesn't it look like any other cathedral of its period? It is said to have been built between 1867 and 1870, which seems remarkable considering it was said to be built by a combination of "convicts and free men", with horse and buggy technology, in three years. Look at the immensity of the building and the volume of bricks. Look at the complex shaped domes and parapets with dozens of antenna looking rods sticking out of them. Why would the earliest builders (the city was founded in 1829) spend such an incredible amount of money and manpower to create such an incredible building? Most every other building we look at built anywhere on the planet at this period were rough shod wood and stone buildings built to get a job done, not a giant architectural edifice. We will see many examples of architecture like this all over the world that appears to have been built by people of a higher level of technical capability than the people who maybe found the buildings, dug them out of whatever happened, then claimed they built them. We will see examples of supposed photos of construction, but they all look staged, by men that do not look like builders, and the buildings are always complete in the picture, or are in the process of being dug out of a field of mud around the building, or in stages of repair, but never a photo that looks like actual new construction. These supposed new construction photos show the buildings with giant burn marks on the sides, blown out windows and walls, and more like a cataclysm or war went through than new construction.

While you're on Google, look up images of "rose circles". Are they cymatic frequency patterns? Look at how many of these buildings have two towers, almost like, or maybe exactly like, Jachin and Boaz, flanking a giant rose circle. We see this architectural element of two towers on either side of an emitter looking feature all over the world. Was it just for looks? Built by peoples of widely different cultures that had very little, if any contact with each other? Or maybe there was a global technologically connected society? Maybe these buildings were built for a different

purpose and people took them over not knowing what they were really for, called them places of religion (or government, or insane asylums as we will see), and pretended that they built them?

Remember the goal: we are looking for clues in art, science, astronomy, and architecture for a secret that I believe Masonry holds close to her bosom, a secret that has to do with a lost technology that was used to build the megalithic stone buildings that Freemasonry overtly points our attention to. Secrets embodied in King Solomon's Temple. Secrets that may have to do with a lost word, a lost sound, a lost frequency. Secrets that I believe were lost in the recent past, and indeed may not be lost in the truest sense of the word, as it may be that we have a mortal enemy that continues to utilize these technologies and endeavors to keep us ignorant through helping us to believe our history is older than it is, and that our prior buildings that utilized aether based technology for machine like purposes were built either in the distant past or the very recent past to be places of worship and libraries and government buildings.

We find other enigmatic things in early photographs, like cannons lined up with their cannon balls stacked next to them in neat large pyramids, except the holes in the cannon's barrels are much smaller than the cannon balls. Sometimes dramatically so. Some canons had a whole bunch of little holes in the end. Did the steel balls stacked in an arrangement of the Tree of Life serve as a power source to make the canons do something besides throw the balls? Maybe sonic weapons? Some supposed ancient canons actually look more like concrete mixers than some kind of shooting device. Many of these so called canons had no way of being moved or of elevating their angle. When shot, they explode as if they weren't really designed for that purpose. Some are so short as to not be able to create any velocity or accuracy out of a ball shot out of them.

Next in our look at architecture I want to explore Star Forts with you.

<https://www.youtube.com/watch?v=HqIa-NpzAfg>

provides a good explanation of the standard historical context of how star forts were used as a shield around towns. We are taught that these star forts allowed shooters to hit threats approaching from any angle, and the only way to counter the defense was siege warfare. Siege warfare meant ringing the star fort with encampments placed along lines drawn out from the points of the star fort far outside of shooting range. Ditches were dug in angles towards the fort, and between the encampments. All this digging cost a lot of money we are told. In some cases the trenches involved miles and miles of digging and took years. Siege warfare was thus very expensive. Additionally, 300 24 pound steel balls took 2,000 pounds of black powder, so there was also that cost, plus its transportation cost. These balls were shot into the fort in the hopes (and frequent success) that the people inside would overthrow the leadership and give up the fort. In some cases though a siege would last for decades.

I have some questions about this narrative however, as a growing thesis among modern historians is that humans may once have lived in peace and harmony with each other with a globally connected consciousness, and the concept of hate, envy and greed leading humans to kill humans in warfare had been taught to us once our enlightenment was lost. It could be that it is easier for humans to become enlightened if the Earth were vibrating at a specific frequency. Perhaps the whole world was enlightened because we tuned the planet to vibrate at that specific frequency. Perhaps our fall was from the destruction of the technology that did that.

Additionally, we have seen significant evidence that the people that built other giant stone buildings at the time star forts were built employed elemental earth energies for power and healing and had the ability to work with stone in a softened state. So maybe the star forts might have been built for a different purpose, one who's angles are perfect energy receptors or

transmitters or something and necessarily would also make good musket shooting stations by a later people that took them over, not understanding their original purpose.

Without knowing a great deal of individual siege histories as to why a particular star fort was desirable to be sieged upon, the few I did expose myself to lead me to think the reasons weren't all that great for the huge cost that putting on a siege took. However, if star forts were part of a previous civilization's world-wide planet tuned energy system, maybe the technology inside the forts was the real motivation for the attack.

So now you have a cliff note version of both suggested histories of star forts. The old one and the new version. Now please do a Google search for star fort images and look at some star forts and see which history you think makes more sense, and I can tell you already you will come away stunned by the sheer immensity of the structures, the perfection of the giant stones, and the fact there are hundreds, perhaps thousands, located all over the planet, and a very surprising number of them in our own country. One thing to ponder is how similar all the star forts are, even when located in diverse cultural areas.

Once again let me remind you why an article on star forts belongs in an esoteric Masonry column. My query is that Freemasonry might have at its root a secret that has to do with the working of large heavy megalithic stone blocks, and that maybe this secret had to be hidden under duress and maybe they hid it too well. So I have looked at the stone architecture leading up to the first Grand Lodge in 1717, for surely Masonry must have existed for long before that for it to reach the point of forming a grand lodge, and see if I saw clues to anything worth hiding, and oh boy have we found it. We found massive stone cathedrals with hundreds of metal dipole antenna looking things, metal rods hanging down inside the steeples, twin Jachin and Boaz like towers in front, with a massive Rose Circle cymatic signature between them. We found these buildings all over the world and learned of Tartaria, a global civilization that had very advanced stone working ability and some kind of powerful free energy system that was largely wiped out by a cataclysmic event or war in the 1400's and struggled on with a remnant of their previous technology still intact until two more times the planet was again besieged (like my choice of word here?) by cataclysm in the 1690's and again perhaps around 1845 and the last of Tartaria, the global Moorish civilization, was lost, its technology buried, and the people that survived dug out the buildings and claimed they built them.

So I was like, yep, there's some tech involved here for sure. And then we looked at early photographs which show giant power station/cathedral/mosque type buildings with spires high in the sky in the distance, and in the near distance we see rough shod wood buildings and horse and buggy people and I certainly do not think they built those giant stone buildings in the background.

Like most any boy became man I was certainly aware of the concept of star forts in the traditional historical context, designed to be able to shoot attackers from any angle. Until I started actually looking at them. There are small ones and giant massive countryside filling ones. There are many along coasts, they exist on nearly every continent, and there are examples of many star forts for which only perhaps one point's remnant remains on the shore, but a giant crater in what would have been the middle of the star fort as if some truly massive bomb when off in it.

When we look at star forts we are struck by the sheer magnitude of the constructions. In some cases utilizing many tens of millions of smaller rock or brick, with very long and exceedingly tall walls that are laser straight. We see others with massive stones, star forts that cover giant swaths of the countryside, and others that are so small as to not be worth the effort to build if only to protect the few buildings enclosed by it. Star forts are magnificently beautiful. Some involve dozens of points around the circumference with layer inside of layer of more rings of points arrayed at different alignments so that it looks like a giant geometric flower. They have symmetry

and perfection. Many (perhaps all) are constructed alongside canals and some water is diverted around and through the middle of the star fort, and those canals are in some cases hundreds of miles long of perfectly engineered laser straight stone walls. Because of our study of old world stone architecture, you will now recognize these star forts and canals as built by the same people that built the cathedrals and the giant stone Romanesque buildings that are today used as government buildings, city halls and libraries. We know these people had the ability to place these constructions on a giant worldwide geometric grid. We know they understood how to utilize dielectricity, or the ether. We know this because for one, Plato recorded the math of how dielectricity behaves in his book Republic, so the knowledge existed in the distant past, and two, we now recognize the hundreds of non-Christian shaped metal spires on cathedrals as dipole antennas and mosque's 3 layers of copper onion shaped tops as giant capacitors. We see the Jachin and Boaz towers as a repeating element, perhaps giant van-DeGraff generators, with frequency diagrams in the form of rose circles between them.

I do not believe these people built star forts to protect from black powder muskets and sieges with steel balls. I think the people that actually built the star forts had weaponry that was much more ferocious. Perhaps on the creating the Sahara Desert level of weaponry. Maybe the ability to bring destruction and cataclysm upon the entire planet. I think the star forts were a part of, or maybe a different implementation of, this global society's harvesting of or creating electrical power. I think maybe the real reason for siege warfare later on was the destruction of the machinery of the old world technology within.

This destruction of the previous world's technology continued after the cataclysm which again struck the planet some think in 1845, (some researchers suggest the cataclysm happened perhaps 1790 and the cleanup took until 1845), but then again in the late 1800's we saw the previous world experience more erasure as the World's Fairs were held in the most spectacular examples of the old world architecture which was then destroyed.

This previous "old world" civilization called themselves Tartaria, and they were largely a Moorish people, or black. It is thought one reason so many old statues have the nose broke off is to hide this fact, but Tartaria is shown on old maps as spanning most of the globe, so certainly while there was a strong Moorish influence in Europe and North America, it included nearly all ethnicities. It appears the Tartarians were made up of two human species, normal sized, and giants. We see evidence for that in our own country, with over 1,000 early newspaper reports from around the country about people finding giant skeletons as they were digging basements or root cellars. Always the Smithsonian is mentioned as coming to collect the skeleton, but we have none to show now. Maybe that was 1000 little science fiction stories editors were printing in the newspapers, but they don't read that way; the ones I've looked at are short and to the point. And then we have these incredible stone buildings all over our country with massive giant doors, windows that start at a normal person's head, steps too large to navigate, punt guns, giant books, etc.

The Cheops pyramid and its ilk, as well as megalithic structures like Saqsaywaman, Angkor Watt, Gobekli Tepe, Tiwanaku, Petra, and Mohenjo Daro to name a few, to differing degrees demonstrate a capability of working with stone and the global geometric grid at a, well, "megalithic" level. There is evidence of a global cataclysm and after that the next architectural expression of knowledge of working with stone, dielectricity, and the world grid, perhaps at a more refined level in some ways, are the people that built the star forts, castles, cathedrals, mosques, and similar Indo- Eurasian "temples" as well as Romanesque buildings with giant stone columns that we see all over the planet.

There is evidence there was another global cataclysm that again re-set the world population, and the next example we see in the architectural record of a knowledge and utilization of stone work,

dielectricity, and the world grid are the people that built more with brick than with giant stone blocks. They had free electricity radiant heaters that have been mistaken for fireplaces, wireless electric street lights, and wireless electric street cars, all of which we have photos of. This final utilization of the world grid and free energy system disappeared in our recent past, and is still being destroyed today, either through ignorance or intent is hard to say, but I do think the secrets Freemasonry holds in hiding were hidden under duress, and the reason for that duress is still extant on the planet.

My dear patient brethren, I am so grateful that you have followed me on my quest to discover if the esoteric in Freemasonry points to a set of real secrets that I think might be at the root of our Gentle Craft. I suggest these secrets might have been hidden in plain sight at a time when the great minds of the world saw this information about to be lost, perhaps forcibly, and so hid it in the fabric of Freemasonry. I had at first some years ago suggested that they hid it too well, and that combined with information drift over the centuries this has made it difficult to ferret out, but now with our eyes opened this information is starting to look pretty obvious. The briefest look at the primary elements of our symbolism brings us directly to those hidden messages. The first has to do with "who we really are" as a human species, which the Point Within a Circle directs our attention to. I wrote extensively on the subject in my first years writing this column, but the short answer to who we really are is eternal spiritual beings. We are all one entity, one body, but making a mistake of distinction. The next secret has to do with where we came from, in other words, our real history, and we are now discovering together that the monks that wrote the Indo-European history that we were all taught our world history from, themselves wrote that they copied earlier books, "fixed their errors" according to their belief structure, and then burned the originals. We have learned that they created a thousand extra years of history that did not happen. And the final secret has to do with the lost technology that was used to build the megalithic stone buildings all around the world, a technology that appears to have utilized an understanding of dielectricity, which Plato published the math of and so was known in antiquity, and this ancient technology appears to have utilized sound vibration, frequency, or another way to say it is a "word" that was lost.

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We see photos of these attendees, all wearing the exact same clothes as if a uniform that was distributed, and looking shell shocked. There are photos of these people sitting in the sand at the beach nearby with no beach blanket, no picnic basket, just plopped down in the sand in their cloths with no regard at all and for all appearances looking to be in a state of shock.

It is the suggestion of my research that there has been a repeating cycle of cataclysm on the planet, and in the most recent events some negative agency has caused us to forget our history, forget who we are, and forget our technology, and has instead taught us a fake history. It has been my thesis for the last decade that Freemasonry hid these secrets in plain sight in the fabric of our Gentle Craft, and my research has borne this out at surprising detail.

This previous "old world" civilization whose architecture Columbus expected to find and which the early European settlers dug out and claimed as their own called themselves Tartaria, and they were largely a Moorish people, or black. It is thought one reason so many old statues have the nose broke off is to hide this fact, but Tartaria is shown on old maps as spanning most of the

globe, so certainly while there was a strong Moorish influence in Europe and North America, it included nearly all ethnicities. It appears the Tartarians were made up of two human species, normal sized, and giants. We see evidence for that in our own country, with over 1,000 early newspaper reports from around the country about people finding giant skeletons as they were digging basements or root cellars. Always the Smithsonian is mentioned as coming to collect the skeleton, but we have none to show now. Maybe that was 1000 little science fiction stories editors were printing in the newspapers, but they don't read that way; the ones I've looked at are short and to the point. And then we have these incredible stone buildings all over our country with massive giant doors, windows that start at a normal person's head, steps too large to navigate, punt guns, giant books, etc.

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In my next article we will look at stone sculptures of the period leading up to 1717, for if Freemasonry holds a secret about working with stone, and certainly we see evidence that such technology existed in stone architecture, then we should see it employed at smaller scale in sculpture. We may even take a sidelong glance at the great oil painters of those periods as well, for there seems to be clues there too.