

An **entablature** refers to the superstructure of moldings and bands which lie horizontally above columns, resting on their capitals.



Jachin and Boaz: Those Brazen Pillars

By Brother Donald McDougal

Conversations about the placement of Jachin and Boaz often lead to very spirited discussions. As far as we know, no physical evidence remains of the placement of the two pillars. Therefore we must rely on the contemporary written accounts and their subsequent translations for our information as to the placement of Boaz and Jachin.

The original accounts we rely on would have been written in Hebrew or other ancient languages. Biblical translations and work by the historian Josephus are the major sources we have for documentation of those accounts. We, who have neither the original Hebrew documents nor the language skills to translate them, have to rely on subsequent translations. The accounts and work by Josephus are chronologically much nearer to the actual events than most of the other translations available to us.

Josephus Antiquities Book 8, Chapter 3, Section 4 (William Whiston Translation 1737): “4. Now Solomon sent for an artificer out of Tyre, whose name was Hiram; he was by birth of the tribe of Naphtali, on the mother’s side, (for she was of that tribe) but his father was Ur, of the stock of the Israelites. This man was skillful in all sorts of work; but his chief skill lay in working in gold, and silver, and brass; by whom were made all the mechanical works about the temple, according to the will of Solomon. Moreover, this Hiram made two (hollow) pillars, whose outsides were of brass, and the thickness of the brass was four fingers’ breadth, and the height of the pillars was eighteen cubits and their circumferences twelve cubits; but there was cast with each of their chapters lily-work that stood upon the pillar, and it was elevated five cubits, round about which there was net-work interwoven with small palms, made of brass, and covered the lily-work. To this also were hung two hundred pomegranates, in two rows. The one of these pillars he set at the entrance of the porch on the right hand, and called it Jachin (9) and the other at the left hand, and called it Boaz.”

Note 11 from William Whiston’s translation 1737

”11) Here Josephus gives us a key to his own language, of right and left hand in the tabernacle and temple; that by the right hand he means what is against our left, when we suppose ourselves going up from the east gate of the courts towards the

tabernacle or temple themselves, and so vice versa; whence it follows that the pillar Jachin, on the right hand of the temple was on the south against our left hand; and Boaz on the north against our right hand.”

We rely on various translations of the Bible as additional sources for our information about King Solomon’s Temple. Descriptions of the Temple are found in Both **I Kings 7** and **II Chronicles 3**. These two accounts differ in some details. Apparently **Chronicles** was written quite some time after the **Kings** accounts.

Following are excerpts from the King James version of the Bible, the English Standard version of the Bible, and the New International version

I Kings 7:21

King James version — And he set up the pillars in the porch of the temple; and he set up the right pillar, and called the name thereof Jachin; and he set up the left pillar, and called the name thereof Boaz.

English Standard version — He set up the pillars at the vestibule of the temple. He set up the pillar on the south and called its name Jachin, and he set up the pillar on the north and called its name Boaz.

New International version (NIV) — He erected the pillars at the portico of the temple. The pillar to the south he named Jakin and the one to the north Boaz.

II Chronicles 3:17

King James version — And he reared up the pillars before the temple, one on the right hand, and the other on the left; and called the name of that on the right hand Jachin, and the name of that on the left Boaz.

English Standard version — He set up the pillars in front of the temple, one on the south, the other on the north; that on the south he called Jachin, and that on the north Boaz.

New International version (NIV) — He erected the pillars in the front of the temple, one to the south and one to the north. The one to the south he named Jakin and the one to the north Boaz.

In both I Kings 7:21 and II Chronicles 3:17, the *English Standard* and the *New International* versions both reference

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Pillars

Boaz in the north and Jachin or Jakin in the south. The *King James* version references solely left and right for their placement (Boaz left and Jachin right). We are left with the problem of determining the authors' perspective of "left" and "right" for the Temple in the *King James* version. To do this we must look further in I Kings 7.

I Kings 7:39

King James version — And he put five bases on the right side of the house, and five on the left side of the house; and he set the sea on the right side of the house eastward over against the south.

English Standard version — And he set the stands, five on the south side of the house, and five on the north side of the house. And he set the sea at the southeast corner of the house.

New International Version (NIV) — He placed five of the stands on the south side of the temple and five on the north. He placed the Sea on the south side, at the southeast corner of the temple.

In the *King James* version, in **I Kings 7:39**, the authors reference the right side of the "House" as being in the South. "... and he set the sea on the *right* side of the house eastward over against the south." Therefore, unless the authors of **I Kings 7** changed their perspective for right and left sides of

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The Minutes of "Old Builders Lodge #1000"

Brother George M.A. Macdougall

When we think of Architects, Engineers and Scientists that have influenced the Art that has created the modern world around us, we would probably think of men such as M Pei and Frank Lloyd Wright. However, these men have not changed the Art as much as they have mastered the use of it. This is one article in a series on the people who created, discovered or redefined how modern architecture, engineering and science came about.

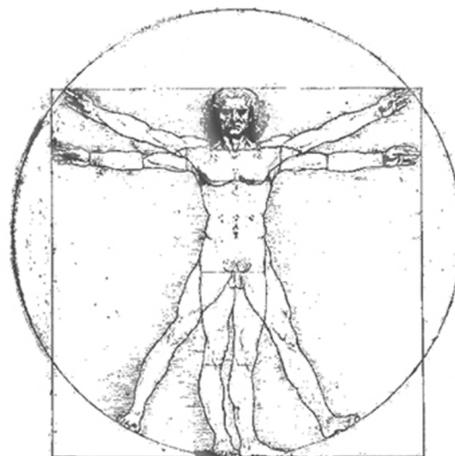
Marcus Vitruvius Pollio was a Roman Architect that existed in the first century B.C. Vitruvius is sometimes loosely referred to as the first architect, but it is more accurate to describe him as the first Roman architect to have written surviving records of his field. Much like Euclid, he was more a recorder of known practices than a developer of new ideas on his own. It should also be noted that Vitruvius had a much wider scope than modern architects. Roman architects practiced a wide variety of disciplines; in modern terms, they could be described as being engineers, architects, landscape architects, artists, and craftsmen combined. Etymologically the word architect derives from Greek words meaning 'master' and 'builder'. He firmly believed that an architect must know about all the seven liberal Arts and Sciences to be able to function properly.

The book or really ten books that he is most known for is *De architectura* or The Ten Books on Architecture. He dedicated these to his boss, Emperor Augustus. One thing I noticed, as an Engineer, there are no equations in the books. Everything is laid out by proportion. This is what we mean in the ritual in the Fellow Craft degree when we say '....and from which will result a due

proportion and just correspondence in all its parts.' The width of a column is dependant on its height, the capital and entablature is dependent on its width and so on. To do this work you need...that's right, a square and compasses. In fact, in the Maine Masonic College course on Vitruvius, we have pupils work with these '...implements of architecture...' to do constructions just like the Romans did and just like you did back in Middle School! Since the Romans had no compass they would use a square and compasses to find North by determining when the '...sun was at its meridian height...' because that is when the shadow points north.

Vitruvius is famous for asserting in his book *De architectura* that a structure must exhibit the three qualities of *firmitas, utilitas, venustas* – that is, it must be solid, useful, beautiful. (In our ritual we say a structure will derive Figure, Strength and Beauty) These are sometimes termed the **Vitruvian virtues** or the **Vitruvian Triad**. According to Vitruvius, architecture is an imitation of nature. As birds and bees built their nests, so humans constructed housing from natural materials, that gave them shelter against the elements. When perfecting this art of building, the Greeks invented the architectural orders: Doric, Ionic and Corinthian. It gave them a sense of proportion, culminating in understanding the proportions of the greatest work of art: the human body. This led Vitruvius in defining his Vitruvian Man, which derived fame later by Leonardo da Vinci: the human body inscribed in the circle and the square.

To learn more on Vitruvius, Search out the 'Ten Books on Architecture' or go to the internet and just search for him or even better, look for and attend the Maine Masonic College course on Vitruvius!



Vitruvian Man by Leonardo DaVinci