

Royal Secret



I. Edward Clark

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FOREWORD

Away back in 1887, when the city of Alpena was located in the heart of one of the lumber districts of Michigan, Hopper Lodge, U. D. (now No. 386), of that city was pleased to honor me with membership in due and ancient form.

In those days, or at least in that Lodge, there was no horseplay; and I was so impressed with the work that I resolved to master all the lectures, which I did. The part which interested me the most was the one which I could learn the least about. I would have sacrificed a five-dollar note to learn why Pythagoras sacrificed a hecatomb, and would have given as much to anyone who would explain the mystery surrounding the 47th Problem of Euclid, as depicted on the lecture chart. When inquiry failed me, I made diligent search and finally discovered the **KEY OF THE HOUSE OF DAVID**, through the knowledge of which I was enabled to penetrate the allegorical veil, just as Pythagoras did five hundred years before the Christian era.

Pythagoras discovered the secrets hidden behind the J. H. V. H. of the Hebrews, the A. U. M. of the Orientals, and the swastika cross of all the tribes whose habitat was north of the equator; and upon this discovery he erected the 47th Problem, behind, or within, which he concealed the knowledge he had acquired. From the time of Pythagoras (and I might say in all truthfulness from the first dynasty of the Egyptians) to that of Galileo, truth or knowledge was held to be a divine attribute; and because it *was* divine, the priesthood laid claim to it. In those days if, by chance, a man learned the truth (i. e., that the earth and not the sun and stars moved) and let it be known, he was either initiated into the Greater Mysteries and made a priest, or else suffered the fate of Galileo, who invented the telescope and confirmed the Copernician theory. On the twenty-eighth day of June, 1633, Galileo was called before a tribunal of the priesthood and compelled to make the following renunciation, "I, Galileo, in the seventieth year of my age, on bended knees, before your Eminences, having before my eyes and touching with my hands the Holy Gospels, I curse and detest the error of the earth's movement." As he left the court, after his forced renunciation, he is said to have stamped upon the earth and exclaimed, "It does move

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after all!" Ten years after this he was placed in prison in Rome for the same supposed error, and there ended his days.

On the night of my initiation I was told that Freemasonry was founded on the Bible, and all its secrets were hidden therein. In my research work I discovered that the true secrets of Freemasonry were written in the stars and the book of nature, and a knowledge of astronomy and astrology was necessary to lift the allegorical veil. Upon obtaining this knowledge I discovered that the Bible was founded upon the same law as Freemasonry, i. e., the stars and the book of nature.

The Bible has been my chief textbook throughout this work, and, unlike Pythagoras and other philosophers, I am now offering my discoveries to the world.

I. E. C.

In addition to the writers mentioned in this work, I am indebted to Brugsch, Budge, Bunsen and Maspero for my knowledge of the ancient Egyptians, to Mattison and Lockyer for my astronomy, to Rafael and Lilly for my astrology, and to Robert Hewett Brown for my stellar theology.

PART I

CHAPTER I

A FEW WORDS TO THE MASONIC FRATERNITY

The writer of this work was for some time in doubt as to the propriety of its publication; not because he had any lack of faith in the truth of the theory it advocates, but from a fear that the revelations it contains might be thought unlawful according to a strict construction of the Masonic obligation. But, after consulting many conscientious, as well as eminent, members of the fraternity, the author was confirmed in his belief that nothing is said in the book which discloses any of the essential secrets of the Order.

The essential secrets of Freemasonry are defined as consisting of nothing more "than the signs, grips, pass-words, and tokens essential to the preservation of the society from the inroads of impostors, together with certain symbolical emblems, the technical terms appertaining to which serve as a sort of universal language by which the members of the fraternity can distinguish each other in all countries where lodges are instituted." In the following pages the Masonic tradition as to the history of an important Masonic personage is freely alluded to. Nowhere is there anything said, or even implied, by which any of the essential secrets of the craft are placed in peril; nor is there a particle of information given which can be of use to the unprincipled persons, however acute, who might desire to impose themselves upon the fraternity as having a right to its benefits and honors. The Masonic reader should also bear in mind that many things in the following pages which are to him full of Masonic significance will appear to the uninitiated but an expression of some of the simplest facts in the science of astronomy, long established and known to all.

Gadicke, a Masonic writer of repute, said, "With the increase of enlightenment and rational reflection, it is admitted that a brother may both speak and write much upon the Order without becoming a traitor to its secrets. Inquiries into the history of the Order and the true meaning of its hieroglyphics and ceremonies by learned brethren cannot be considered treason, for the Order itself recom-

mends the study of its history, and that every brother should instruct his fellows as much as possible. It is the same with the printed explanation of the moral principles and symbols of the Order. We are recommended to study them incessantly, until we have made ourselves masters of the valuable information they contain; and, when our learned and cautious brethren publish the result of their inquiries, they ought to be most welcome to the craft." These remarks of Gadicke are quoted with approbation.

"No hypothesis can be more untenable than that which forebodes evil to the Masonic institution from the publication of scientific treatises illustrative of its philosophy and moral tendency. The lodge lectures are unsatisfactory and inconclusive. They are merely elementary, and do not amply and completely illustrate any one peculiar doctrine. As they are usually delivered in nine-tenths of our lodges, they are monotonous, and not perfectly adapted to the end for which they are framed, or for the effect they are intended to produce. It is for this reason that literary and scientific men who have been tempted to join our ranks in the hope of opening a new source of intellectual enjoyment, and of receiving an accession of novel ideas for their reflection and delight, so frequently retire, if not with disgust, at least with mixed feelings of sorrow and regret at the unprofitable sacrifice of so much valuable time which might have been applied to a better purpose." He adds that, "if the authorized lectures of Masonry were amplified and illustrated, such instances would not only rarely occur, but our lodges would become the resort of all the talent and intelligence in the country."

Dr. Mackey, who in America held a high rank as a Masonic writer, says, "The European Masons are far more liberal in their views of the obligation of secrecy than the English or Americans. There are few things which a European Masonic writer will refuse to discuss with the utmost frankness. It is generally admitted (and English and American writers are acting on the admission) that the only essential secrets of Freemasonry are the modes of recognition and the peculiar and distinctive ceremonies of the Order, and to these last it is claimed that reference may be publicly made for the purpose of scientific investigation, provided that the reference be made so as to be obscure to the profane, and intelligent only to the initiated."

Many Masons who do not make themselves familiar with the standard and authorized Masonic authors are not aware how freely many parts of our ritual are spoken of by brethren occupying the most distinguished positions in the fraternity.

In this work I have been scrupulously careful about the admission of a single sentence from the peculiar lectures of Masonry

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which has not already appeared in printed form in one or more of our legitimate publications.

In speaking of the Masonic traditions and legends, I have used no greater freedom than other Masonic writers whose works are authorized by the highest Masonic bodies in England, Germany, France, and America, and, in view of all these considerations, have come to the conclusion that it was not wise to permit an unnecessary and unrequired degree of caution to longer delay the publication of truths which are, as I am persuaded, of great importance and interest to the craft.

CHAPTER II

THE ANCIENT MYSTERIES DESCRIBED

If we closely examine the older forms of religious worship, we will find in most of them that God is worshiped under the symbol of the sun. This is also true of those nations called pagan, and we find in the Bible itself the sun alluded to as the most perfect and appropriate symbol of the Creator. The sun is the most splendid and glorious object in nature. The regularity of its course knows no change. It is "the same yesterday, today, and forever." It is the physical and magnetic source of all life and motion. Its light is a type of eternal truth; its warmth, of universal benevolence. It is, therefore, not strange that man in all ages has selected the sun as the highest and most perfect emblem of God. There is a natural tendency in the human mind to confound all symbols with the person or thing which they were at first intended only to illustrate. In the course of time we find that most nations forgot the worship of the true God, and began to adore the sun itself, which they thus deified and personified. The sun thus personified was made the theme of allegorical history, emblematic of his yearly passage through the twelve constellations.

The zodiac is the apparent path of the sun among the stars. It was divided by the ancients into twelve equal parts, composed of clusters of stars named after living creatures typical of the twelve months. This glittering belt of stars was called the *zodiac*, that word meaning "living creatures," being derived from the Greek word *zodiakos*, which comes from *zo-on*, "an animal." This latter word is compounded directly from the primitive Egyptian radicals, *zo*, "life," and *on*, "a being."

The sun, as he pursues his way among these living creatures of the zodiac, was said, in allegorical language, either to assume the nature of, or to triumph over, the sign he entered. The sun thus became a bull in *Taurus*, and was worshiped as such by the Egyptians under the name of *Apis*, and by the Assyrians as *Bel*, *Baal*, or *Bul*. In *Leo* the sun became a lion-slayer, and an archer in *Sagittarius*. In *Pisces*, he was a fish, *Dagon*, or *Vishnu*, the fishgod of the Philistines and Hindoos. When the sun enters *Capricorn*, he reaches his lowest southern declination; afterward, as he emerges from that sign, the

days become longer, and the sun grows rapidly in light and heat; hence we are told in mythology that the sun, or Jupiter, was suckled by a goat. The story of the twelve labors of Hercules is but an allegory of the passage of the sun through the twelve signs of the zodiac.

The beautiful virgin of the zodiac, *Virgo*, together with the moon under a score of different names, furnishes the female element in these mythological stories, the wonderful adventures of the gods. These fables are most of them absurd enough if understood as real histories, but, the allegorical key being given, many of them are found to contain profound and sublime astronomical truths. This key was religiously kept secret by the priests and philosophers, and was only imparted to those who were initiated into the Mysteries. The profane and vulgar crowd was kept in darkness, and believed in and worshiped a real Hercules or Jupiter, whom they thought actually lived and performed all the exploits, and underwent all the transformations of the mythology.

By these means the priests of Egypt ruled the people with a despotic power. The fables of the mythology disclosed to them grand scientific truths, and to them only. The very stories themselves served to perpetuate those truths for the benefit of the initiated, and also formed an easy vehicle for their transmission. Books were not only rare and difficult of multiplication, but it is also probable that, in order that scientific knowledge might be concealed, it was considered unlawful to commit it to writing. If in special cases it became an absolute necessity to do so, the sacred hieroglyphs were employed. These were known only to the initiated, and there were other written characters used by the common people.

Science was thus for the most part orally transmitted from one high priest to another. While an abstruse and difficult lecture is not easy either to remember or to repeat, on the contrary a mythological tale can be retained with ease in the memory and communicated to another, together with the key for its interpretation. These fables, therefore, served a threefold purpose: 1. They kept the secrets of the science from all but those who understood the key to them; 2. Being themselves easy to remember, they served, in the principle of the art of mnemonics, or artificial memory, to keep alive the recollection of scientific facts which otherwise might be lost; 3. Being the means of keeping the people in ignorance, by their use the priests were enabled to rule them through their superior knowledge of the secrets of nature, which gave them the power of working apparent miracles.

The sciences in which the Egyptian priesthood were most proficient, and which they most jealously guarded, were those of as-

tronomy and astrology. The people worshiped the sun, moon, and stars as gods, and a knowledge of their true nature would have at once put an end to the influence of the priests, who were believed by the ignorant and superstitious crowd to be able to withhold or dispense the divine favor, by prayers, invocations, and sacrifices. The priest of a pretended god, when once his god is exposed, stands before the world a convicted impostor. To deny the divinity of the sun, moon, and stars, or, what was the same thing, to permit science to disclose their true nature to the masses of the people, was consequently held by the priesthood of all times, up to and including that of Galileo, as the highest of crimes. (See Galileo.) By a knowledge of astronomy and astrology the priests were able to calculate and to predict eclipses of the sun and moon, events beheld with superstitious awe and fear by the multitude. Seeing how certainly these predictions, when thus made, were fulfilled, the priests were credited with the power to foretell other events, and to look into the future generally. Through the science of astrology (q. v.) they were enabled to cast horoscopes based upon planetary conditions at birth, and thus became prophets. (They also had a system for keeping birth records, and would permit none to marry without their consent. In this manner they guarded against mismating. Their system will be fully explained under astrology in Part 2.)

Of course, a knowledge of astronomy and astrology diffused among the people would have been fatal to these pretensions. The facts of astronomy and astrology were, therefore, for these reasons, most carefully hidden from the common people, and the priesthood only communicated them to each other veiled in allegorical fables, the key to which was disclosed to him only who had taken the highest degrees of the Mysteries, and given the most convincing proofs of his fidelity and zeal.

The names under which the sun was personified were many, but the one great feature most prolific of fables was his great decline in light and heat during the winter, and his renewal in glory and power at the vernal equinox and summer solstice, which gave rise to all that class of legends which represent the sungod under various names as dying and being restored to life again.

Thus, we are told in the Egyptian sacred legend that Osiris, or the Sun, was slain by Typhon, a gigantic monster typical of darkness and the evil powers of nature. The body was placed in a chest, thrown into the Nile, and swept out to sea. Isis, or the Moon personified as a goddess, ransacked the whole earth in search of the body, which she found horribly mutilated. She joined the dissevered parts, and raised him to life again.

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In Greek mythology we read that Adonis (borrowed from the Hebrew, *Adanoi*, q. v.), the lord, or sungod, was slain, but returned to life again for six months each year, thus dying in the fall and winter months and returning to life again during the spring and summer.

The ritual of the Mysteries in Egypt, India, and Greece was founded upon the legend, in some form, of the death and resurrection of the personified sungod.

The Egyptian Mysteries of Osiris and Isis were in the form of a mystic drama representing the death by violence of Osiris, the sungod, the search for his body by Isis, the Moon, and its finding and being raised to life and power again. In the celebration of these Mysteries the initiate was made to perform all the mysterious wanderings of the goddess amid the most frightful scenes. He was guided by one of the initiated, who wore a mask representing a dog's head in allusion to the bright star, *Sothis*, *Sirius*, or the dogstar, so called because the rising of that star each year above the horizon just before day gave warning of the approaching inundation of the Nile. The word *Sothis* means "the barker" or "monitor." (See *Sirius* and *Orion*.)

The initiate was conducted by this guide through a dark and mysterious labyrinth. With much pain he struggled through involved paths, over horrid chasms, in darkness and terror. At length he arrived at a stream of water which he was directed to pass. Suddenly, however, he was assaulted and arrested by three men, disguised in grotesque forms, who, taking a cup of water from the stream, forced the terrified initiate to first drink of it. This was the water of forgetfulness, by drinking which all his former crimes were supposed to be forgotten, and his mind prepared to receive new instructions of virtue and truth.

The attack of Typhon, or the spirit of darkness, typical of the evil powers of nature, upon Osiris, who was slain, was enacted, as the initiate progressed, amid the most terrible scenes, during which the "judgment of the dead" was represented, and the punishments of the wicked exhibited as realities to the initiate. The search for the body of Osiris, which was concealed in the mysterious chest or ark, followed. The mutilated remains were at last found and deposited amid loud cries of sorrow and despair. The initiation closed with the return of Osiris to life and power. The initiate now beheld, amid effulgent beams of light, the joyful mansions of the blessed and the resplendent plains of paradise.

"I saw the sun at midnight," says Apuleius, speaking of his own initiation into the Mysteries of Isis, "shining with its brilliant light, and I approached the presence of the gods beneath, and the gods of heaven, and stood near and worshiped them."

At this stage of the initiation, all was life, light, and joy. The initiate was himself figuratively considered to have risen to a new and more perfect life. The past was dead, with all its crimes and unhappiness. Henceforth the initiate was under the special protection of Isis, to whose service he dedicated his new life.

The sublime mysteries of religion and the profoundest teachings of science were now revealed to him, and satisfied his thirst for knowledge, while the possession of power as one of the priesthood gratified his ambition.

The Mysteries of all the other nations of antiquity were quite similar to those of Egypt, and were no doubt derived from them. In India the chief deity was triune, and consisted of Brahma, the Creator; Vishnu, the Preserver; and Siva, the Destroyer. Brahma was the representative of the rising sun, and the others respectively of the meridian and the setting sun. The initiate, having been sprinkled with water and divested of his shoes, was caused to circumambulate the altar three times. At the east, west, and south points of the mystic circle were stationed triangularly the three representatives of the sun-god, denoting the rising, setting, and meridian sun. Each time the initiate arrived in the south he was made to exclaim, "I copy the example of the sun, and follow his benevolent course."

After further ceremonies, consisting in the main of solemn admonitions by the chief Brahman to lead a life of purity and holiness, the initiate was again placed in charge of his conductor, and enjoined to maintain strict silence under the severest penalty; he was told to summon up all his fortitude and betray no symptoms of cowardice.

Amid the gloom began bewailings for the loss of the sun-god, Sita, followed by ceremonies of fearful import, the scenic representations of a terrible nature. The initiate was made to personify Vishnu, and engaged in a contest with the powers of darkness, which, as the representative of the god, he subdued. This was followed by a dazzling display of light and a view of Brahma exalted, glorified, and triumphant.

In Persia the initiate was prepared by numerous lustrations performed with water, fire, and honey. A prolonged fast for fifty days in a gloomy cavern followed, where in solitude he endured cold, hunger, and stripes. After this the initiate was introduced for initiation into another cavern, where he was received on the point of a sword presented to and slightly wounding his naked left breast. He was next crowned with olive, anointed with the sacred oil, and clad in enchanted armor. He was then taken through the seven stages of his initiation. As he traversed the circuitous mazes of the gloomy cavern, his fortitude was tried by fire and water and by apparent combats with wild

beasts and hideous forms, typical of the evil powers of nature. The darkness was relieved only by flashes of lightning and the pealing of thunder. He was next made to behold the torments of the wicked in Hades. This was followed by a view of Elysium. The initiation concluded by a display of divine light and the final triumph of Ormuzd, the sungod, over all the powers of darkness.

In Greece the Mysteries were denominated the lesser and greater Mysteries. A chosen few only were admitted to the latter, and they were bound to secrecy by the most frightful oaths.

The Eleusinian Mysteries were performed by the Athenians at Eleusis every fifth year, and were subsequently introduced at Rome by Adrian. These Mysteries were the same as those of Orpheus. A magnificent temple of vast extent having been erected for their celebration at Eleusis, they subsequently became known as the Eleusinian Mysteries. The principal officers who conducted the ceremonies were the hierophant (high priest), the torch-bearer, the priest, the archon, or king, and the mystagogue.

The high priest appeared seated upon a magnificent throne adorned with gold. He was dressed in a royal robe; over his head a rainbow was arched, and there also the moon and seven stars were seen. Around his neck was suspended a golden globe. These expressive symbols all point out the fact that the high priest represented the sun. Before him were twenty-four attendants clad in white robes and wearing golden crowns. These represented the twenty-four hours of the day and the twenty-four ancient constellations of the upper hemisphere. Around him burned with dazzling radiance seven lights, denoting the seven planets. The torch-bearer, whose duty it was to lead the procession when the wanderings of Rhea commenced in search of the body of the lost god, represented the feeble light of the moon, since Rhea and Ceres were both identical, according to Herodotus, with the Egyptian Isis. The duty of the mystagogue was to impose silence on the assembly, and command the profane to withdraw. The priest officiated at the altar, and bore the symbol of the moon, being, like the Egyptian priests of Isis, devoted to her service. The archon, or king, preserved order, offered prayers and sacrifices, compelled all unworthy and uninitiated persons to retire at the order of the mystagogue, and punished all who presumed to disturb the sacred rites.

The initiate was required to pass through a period of probation, during which he prepared himself by chastity, fasting, prayer, and penitence. He was then dressed in sacred garments, crowned with myrtle, and blindfolded. After being thus "duly and truly prepared," he was delivered over to the mystagogue, who began the initiation

by the prescribed proclamation: "*Exas, exas, este Bebeloi!*" ("Depart hence, all ye profane.")

The initiate was then conducted on a long and painful pilgrimage through many dark and circuitous passages; sometimes it seemed to him as if he were descending steep hills, walking over flinty ground which tore his feet at every step, and again down valleys and through dense and difficult forests. Meanwhile, as he advanced, sounds of terror surrounded him, and he heard the fierce roar of wild beasts and the hissing of serpents. At length, the bandage being removed from his eyes, he found himself in what seemed a wild and uncultivated country. The light of day never penetrated this gloomy region, and a pale and spectral glare just served to light up the horrors of the scene. Lions, tigers, hyenas, and venomous serpents menaced him at every point, while thunder, lightning, fire and water, tempest and earthquake, threatened the destruction of the entire world. (See Macrocosm.) He hardly recovered from his surprise and terror; his eyes no sooner became accustomed to the twilight of the place than he discovered before him a huge iron door on which was the inscription: "He who would attain to the highest and most perfect state, and rise to the sphere of absolute bliss, must be purified by fire, air, and water." He had scarcely read these words when the door turned on its hinges, and he was thrust into a vast apartment also shrouded in gloom.

Then began the wanderings of Rhea in search of the remains of Bacchus, her body begirt with a serpent, and a flaming torch in her hand, uttering as she went, wild and frantic shrieks and lamentations for her loss. Those already initiated joined in and mixed their howlings with hers, blended with mournful music. By means of certain mechanical contrivances the plains of Tartarus were presented as realities before his eyes. He beheld the flames amid which the wicked suffered the purification by fire. Behind him yawned a dismal and dark abyss from which issued a burning wind and voices of woe and suffering. Approaching the brink he looked down and saw some suspended on the sharp points of the rocks and others impaled on a mighty wheel which turned without ceasing, thus working their way toward heaven through the purgatorial air. The purification by water was represented by the horrors of a gloomy lake into which the souls less guilty were plunged. Apuleius also alludes to this purification by fire, air, and water. He says, "I approached the confines of death, and, having trod on the threshold of Proserpine, I returned therefrom, being borne through all the elements."

The initiate thus wandered among these startling scenes, surrounded by the wild cries and lamentations of the goddess and her

train. At a signal from the high priest a sudden turn was given to their feelings. The gloom began to disappear, their cries of grief were changed to joyful and triumphant shouts of "*Eurekamen, eureka-men!*" ("We have found it!") The discovery of the body was then celebrated, and the mangled form of the murdered sungod restored from death and darkness to life, light, and power.

Another iron gate, heretofore concealed, was now thrown open. The Orphic hymn was chanted, and a splendid spectacle of the Elysian fields and the bliss of the purified presented. The four-and-twenty attendants of the high priest prostrated themselves before him, and amid strains of solemn music the initiate received the benediction and instructions of the high priest.



OSIRIS.

Illustration No. 1.

(The god Osiris is represented emblematically as a man with a bull's head, hieroglyphically denoting the sun in *Taurus*. In one hand he holds the symbol of eternal life, in the other the emblem of power, above which appears the name of the god in hieroglyphics, which, by a singular coincidence, is composed entirely of Masonic emblems—the cubical stone, the master's jewels, the cabletow, the all-seeing eye, and the square of the craftsman.)

The Mysteries of the Cabiria (divinities of Oriental origin) of Samothrace were to the same effect, and were derived from the same Egyptian source (the Mysteries of Osiris and Isis), which they perhaps followed more closely. The initiate, after a term of probation, was purified by water and blood, made to sacrifice a bull or a ram, and to drink of two fountains, the one called Lethe (sister of toil, hunger, and pain, the stream of oblivion) and the other Mnemosyne (goddess of memory, daughter of heaven and earth), by which means he lost the recollection of all of his former crimes, and preserved the memory of his new instructions and vows. This is exactly similar to the Egyptian Mysteries. The initiate was next conducted to a dark cavern, and thence through horrible scenes similar to those before described. The walls were clothed in black, and he was surrounded by all the emblems of decay and death. Terrible phantoms passed and repassed before him. A bier rose up at his feet, and on it was a coffin and a dead body, representing the slain sungod. A funeral dirge was chanted by an invisible choir, and all the scenes of terror multiplied.

These fearful visions were brought to a close by a flood of dazzling light. All the emblems of death vanished. The dead body of the sungod on the bier was raised and returned to life amid demonstrations of joy and triumph. The initiate was then instructed, sprinkled with water, and a new name given him. This new name, together with a mystic token and sign, was engraved upon a small white stone and presented to him. The new name represented "caution"; the white stone was a symbol of purity. These two, combined with the mystic token and sign, were to remind him of "that purity of life and conduct" together with "silence and circumspection," two attributes essentially necessary to his gaining admission to that Celestial Lodge above, where the S. A. O. T. U. presides.

The Mysteries of Dionysius were the same as the Eleusinian and those of Bacchus, Dionysius being but one of the names of Bacchus. The Dionysiac Mysteries and those of the Cabiria prevailed in Asia Minor, and spread through all the cities of Syria. Hiram, King of Tyre, was undoubtedly the high priest of these Mysteries at Tyre; and the institution continued to exist in Judea as late as the time of Christ as a secret society known as the Essenes.

From the foregoing descriptions of the different Mysteries, it clearly appears that the main facts of the legend of the death of the sungod and his return to life, as illustrated and celebrated in them all, are substantially the same, having been derived from the same source, the Mysteries of Osiris and Isis. The death of the sungod, whom the initiate dramatically represented, was the main characteristic of them

all. So intimately were the ideas of death and initiation connected that in the Greek language the same word expressed both ideas, for "*teleutan*" is "to die," and "*teleisdai*" "to be initiated."

But, although the legend of initiation was thus substantially the same in all the civilized nations of antiquity, the allegory of the death and return to life of the sungod was necessarily modified in its minor details to conform to the different conditions of climate and order of the seasons which prevailed in the various countries into which it was introduced from Egypt. The Egyptians divided the year into seasons peculiar to themselves, consequent upon the exceptional nature of their country, where all agricultural pursuits were dependent upon and regulated by the yearly inundation of the Nile. They divided the year into three seasons of four months each; the first was called the season of "waters" or "inundation," alluding to the overflow of the Nile, and originally consisted of Thoth, Paophi, Athyr, and Khoiak; the second was called the season of "plants," and originally included Tybi, Menchir, Phamenoth, and Pharmouthi; the third was termed the season of "flowering" or "harvest," and included Pachons, Payni, Epiphi, and Messori. If we inscribe an equilateral triangle within the circle of the zodiac, placing *Taurus* on the vernal equinox and *Leo* at the summer solstice, as was the case when the Egyptian seasons were first divided, we will have a correct representation of the ancient Egyptian year. (See Egyptian months.)

But, in the course of time, owing to the want of a correct knowledge of the true length of the solar year, these seasons changed and those of summer fell in winter. It was, therefore, found to be necessary to make a correction of the calendar, which was done by observations taken of the heliacal rising of the dogstar *Sothis*, or *Sirius*. In their sacred calendar the Egyptian priests retained the vague or indefinite year of three hundred and sixty days, so that the festivals of the gods illustrating the legend of Osiris might pass through all the different seasons of the year. This ignorance of the true length of the solar year produced a similar confusion in the times of celebrating the festival of the gods in other countries, so that a festival originally intended to celebrate with appropriate ceremonies the arrival of the sun at the summer solstice might come to fall in winter, when the nature of those ceremonies had no harmony with the season. In like manner a festival originally intended to celebrate the new birth of the sun at the winter solstice would in the process of time come to be held in the summer, and thus be in utter violation of the solar allegory. This, of course, had the effect of entirely hiding or greatly obscuring the original solar allusion of these festivals, and it was probably for this reason

that the Egyptian priesthood retained the vague year in their sacred calendar.

The neglect of the fraction of a year in the calendar does not appear to amount to much, but, owing to this cause alone, the first of January in the time of Julius Caesar had fallen back so as to nearly coincide with the autumnal equinox. Caesar corrected the calendar, but, in order to do so, was obliged to make an extraordinary year of four hundred and forty-five days; this was called "the year of confusion." This correction made by Caesar did not prevent the recurrence of the same evil, for in the process of time it was found that the seasons again began to disagree with the almanac, and the religious festivals of the Christian Church, like those of its predecessor, began to fall out of place. This led to the correction made by Pope Gregory and the subsequent adoption of our present method of keeping the calendar correct. The solar allegory, when it was introduced into the countries north of Egypt whose agriculture was not regulated by the over flow of the Nile, was modified in some particulars in order to harmonize the allegory with the climate and order of the seasons which prevailed in those countries, but any want of correspondence that subsequently existed between the festivals originally intended to celebrate the solstices and equinoxes and the true time of the sun's arrival at those points was due to an imperfect calendar, resulting from an ignorance of the true length of the solar year.

Quotations from the book of Amos will show that the calendar failed to coincide with the solar year 787 B. C. "And I will smite the winter house with the summer house." Amos 3:15. "Behold the days come, saith the Lord, that the ploughman shall overtake the reaper, and the treader of grapes him that soweth seed." Amos 9:13.

Another cause which had the effect of obscuring the original astronomical signification of the mythological tales of antiquity is the phenomenon known as the "precession of the equinoxes," which had also changed the order of the seasons, so far as the same is marked by the entrance of the sun into particular constellations of the zodiac, at certain periods of the year, as, for instance, the advent of spring was anciently marked by the entrance of the sun among the stars of the constellation *Taurus*, while it is now marked by his appearance among the stars of the constellation *Pisces*. The nature of this phenomenon and the astronomical changes which it has produced will be more fully explained.

In our astronomical explanation of the Masonic traditions, legends, and emblems, all these causes thus tending to obscure and modify the original solar allegory will be taken into account, and the same astronomically adapted to the astronomical conditions existing

in the countries north of the equator at the time of the building of King Solomon's temple and some three or four hundred years immediately before and after.

Some of the Masonic emblems, however, must be referred to a period of time much earlier, and some to a much later date, for it must be remembered that the astronomical and astrological legends and emblems of Freemasonry did not all originate at the same period of time nor among the same people. They all harmonize in their allegorical method, and strictly conform to the state of the heavens, astronomical conditions, and the order of the seasons, as well as to the degree of scientific knowledge of the era and country in which they respectively originated and became incorporated into that system of symbolical instruction then already existing and now known as Masonic.

It is the intention of this work to show: 1. That the Masonic tradition is but one of the numerous ancient allegories of the yearly passage of the personified sun among the twelve constellations of the zodiac, being founded on a system of astronomical symbols and emblems employed for the purpose of teaching and illustrating the two great truths of the being of *one* spiritual, invisible, omnipresent and omnipotent *God* and the immortality of the soul of man. 2. That while these two great doctrines were originally taught in all the ancient Mysteries by the use of the same astronomical allegories and symbols, Freemasonry alone retained its primitive truth and purity, while the others degenerated into a corrupt system of solar worship. The sun, originally intended as a symbol only of the true God by the esoteric, was in time confounded with the person of God himself by the exoteric, and was thus itself worshiped as a god by them. In Freemasonry, on the contrary, it would appear that the exact reverse of this process has taken place, for, while the idea of God as an invisible, spiritual being has been reverently kept alive, on the other hand the original symbolism and primitive allegory relating to the sun as an illustration and emblem of the divine nature has been lost sight of, and the true meaning and profound scientific import of Masonic tradition, legends, and emblems has been almost forgotten. The Rev. Dr. Oliver, whose great learning will be disputed by none, says,

"The poets, historians, and philosophers of Greece, all of whom had been initiated into the Mysteries, unite in describing the Supreme Being as *one* single, divine, and unapproachable essence who created and governs the world. In India the Supreme Deity is thus made to describe himself in one of the sacred books which has been preserved and transmitted from an unknown period: 'I was even at first not

any other thing; that which exists; the supreme; and afterward I am that which is; and he who must remain as I.' "

In the notes to this lecture much valuable information on this point is collected and condensed. The following is from the celebrated anthem of "Orpheus":

"When the doors are carefully guarded to exclude the profane, I will communicate the *secrets of secrets* to the aspirant perfectly initiated. Attend, therefore, to my words, for I shall reveal a solemn and unexpected truth to your startled ears, a truth which will overturn all your preconceived opinions, and convey to your mind unalloyed happiness. Let your soul be elevated to the contemplation of divinity. Adore Him, for He is the governor of the world. *Know that He is one—that He has no equal*, and to Him all things are indebted for their existence. He is everywhere present, though invisible, and all human thoughts are open to His inspection."

On the temple of Sais, in lower Egypt, was inscribed the following sentence relating to the Deity: "I am all that hath been, and is, and shall be. And my veil no mortal hath removed." (See Visible and Invisible.)

In the same lecture a translation is given of an extract from the Veda, which is deemed the oldest book in the world, except certain parts of the Bible. This translation was made in 1656 by the command of the Sultan Darah of the "Oupanishat," a word meaning "the secret that is not to be revealed": "And what was this great mystery which was so carefully concealed in those ancient books? Like the secret of the Egyptian and Grecian Mysteries, it is nothing less than the Unity of the Godhead, under the name of Ruder, which is thus explained in another of their sacred books:

"The angels, having assembled themselves together in heaven before Ruder, made obeisance and asked him, 'O Ruder, what art thou?' Ruder replied, 'Were there any other, I would describe myself by a similitude. I always was, I always am, I always shall be. There is no other, so that I can say to you, 'I am like him.' In this *me* is the inward essence and the exterior substance of all things. I am the primitive cause of all things in the east or west, north or south, above or below; it is I. *I am all*. I am older than all. I am the *King of Kings*. My attributes are transcendent. *I am truth*. I am the spirit of creation. *I am the Creator*. *I am Almighty*. *I am the first, the middle, and the end*. *I am light*. *I am A. U. M.*' "

Certainly no more sublime and comprehensive description of the eternal God was ever written.

Speaking of the antiquity of the Veda, Max Müller says, "It will be difficult to settle whether the Veda is the 'oldest of books' or

whether some portions of the Old Testament may not be traced back to the same or even an earlier date than the oldest hymns of the Veda. But in the Aryan world the Veda is certainly the oldest book, and its preservation amounts to a marvel." In the same lecture he fixes the date of the Vedas at "between twelve and fifteen hundred years before the Christian era." This is over three thousand years ago.

Zoroaster taught that "God is the first; incorruptible, eternal, unmade, invisible, most unlike everything, the leader or author of all good, unbribable, the best of good, the wisest of the wise."

With all this evidence before him and actually quoted in his writings, Dr. Oliver, strange as it may appear, is in the constant habit in his works of branding without distinction all the ancient Mysteries as "spurious Freemasonry," an epithet which he invented and which has been adopted by a few others. But, if the sublime views of God above quoted are "spurious," where shall we look for the genuine ones, for those taught in Freemasonry are the same?

Late discoveries in Egypt and Babylonia prove beyond dispute that the unity of God was taught in all the ancient Mysteries.

"The manifold forms of the Egyptian Pantheon were but religious masks of the sublime doctrine of the unity of the Deity communicated to the initiated in the Mysteries. The gods of the Pantheon were only manifestations of the One Being in various capacities."

The following hymn occurs in two papyri in the British Museum. It represents the thought prevalent in Egypt at the time of the Exodus and is the work of Enna, a Greek poet flourishing in the time of Socrates (469 B. C. to 399 B. C.):

"Hail to thee, O Nile.

* * * * *

He causeth growth to fulfill all desires,

He never wearies of it.

He maketh his might a buckler;

He is not graven in marble

As an image bearing the double crowns;

He is not beheld;

He hath neither ministrants nor offerings;

He is not adored in sanctuaries,

His abode is not known.

No shrine is found with painted figures (of him).

There is no building that can contain him.

Unknown is his name in heaven.

He does not manifest his forms;

Vain are all representations of him."

Again we find the one God thus described, "He hath made the world with his hand, its waters, its atmosphere, its vegetation, all its flocks, and birds, and fish, and reptiles, and beasts of the fields." (Hymn to Osiris, translated by Chabas.)

"He made all the world contains, and hath given it light when there was yet no sun." (Melange's "Egypt," 1, 118, 119 Chabas.)

"Glory to thee who hast begotten all that exists, who hast made man, and made the gods also, and all the beasts of the field. Thou makest men to live. Thou hast no second to thee. Thou givest the breath of life. Thou art the light of the world."

But although God is the creator, yet he is himself "self-created."

"His commencement is from the beginning. He is the God who has existed from old time. There is no God without him. No mother bore him, no father hath begotten him. God-goddess created from himself." (Chabas.)

In many of the hymns we find allusion made to the mystery of his name and its being hidden, secret, unknown, ineffable, and not to be spoken.

"Unknown is his name in heaven. Whose name is hidden from his creatures. His name is A. U. M., Amen, or hidden secret." Therefore, the Egyptians never spoke the unknown name, but used a phrase which expressed the self-existence of the eternal. "*I am*," "*One being*," "*I am one*," "*I am he who I am*." (Ritual of the Dead.)

The Egyptians tried to realize God by taking some natural object which would in itself convey to their minds some feature in God's nature. This became a necessity for the priests in the religious teaching of the people. Therefore, in the sun they saw God manifested as the light of the world. The more fully they felt the infinite nature of God the more they would seek in nature for symbols. All the deities were regarded as manifestations of the one great Creator, the Uncreated, the Father of all the universe.

This is expressed in the following hymn, "Hail to the lord of the lapse of time, king of gods. Thou of many names, of holy transformations, of mysterious forms."

In Greece and India, also in ancient Egypt, the symbols became in the popular mind actual gods, and the people degenerated into gross idolatry. They changed the glory of the incorruptible God into an image made like corruptible man, and to birds, and to four-footed beasts, and creeping things, and they changed the truth of God into a lie, and worshiped and served the creature rather than the creator. (Rom. 1:23-25.) This is unfortunately the aspect in which the Egyptian Pantheon has presented itself to mankind for many centuries. The conception of the unity of the Godhead did not

prevent the Egyptian from thinking of God as very near to them. He is their father, and they "sons beloved of their father." He is the "giver of life," "toucher of the hearts," "searcher of the inward parts is his name." "Everyone glorifies thy goodness; mild is thy love toward us; thy tenderness surrounds our hearts; great is thy love in all the souls of men."

One lamentation cries, "Let not thy face be turned away from us; the joy of our hearts is to contemplate thee. Chase all anguish from our hearts. He wipes tears from off all faces. Hail to thee, Ra! Lord of all truth, whose shrine is hidden." "Lord of the gods, who listeneth to the poor in his distress, gentle of heart when we cry to thee. Deliverer of the timid man from the violent, judging the poor—the poor and oppressed. Lord of mercy, most loving; at whose coming men live, at whose goodness gods and men rejoice; sovereign of life, health, and strength." "Speak nothing offensive of the great Creator; if the words are spoken in secret, the heart of man is no secret to him that made it. He is present with thee though thou be alone."

As we might expect from so lofty a conception of God, their hearts broke forth into joyous hymns of praise:

"Hail to thee, all creatures!
Salutation from every land.
To the height of heaven, to the breadth of the earth,
To the depths of the sea,
The gods adore thy majesty.
The spirits thou hast made exalt thee,
Father of the father of all the gods,
Who raises the heavens, who fixes the earth.
Maker of beings, author of existences,
Sovereign of life, health, and strength,
Chief of the gods,
We worship thy spirit who alone hast made us.
We, whom thou hast made, thank thee that thou
hast given us birth.
We give thee praises for thy mercy toward us."
(Records of the Past, II, 98.)

Such was the idea of God and his relations to man held by the ancient Egyptians, and, as we might expect, it drew forth in them lovely and pleasant lives. The three cardinal requirements of Egyptian piety were "love to God, love of virtue, and love to man." The honor due to parents sprang naturally from the belief in God as

"Our Father, which art in heaven." We constantly find inscriptions on the tombs such as the following, "I honored my father and mother; I loved my brothers; I taught little children; I took care of orphans as though they had been my own children." In letters of excellent advice addressed by an old man one hundred and ten years of age to a young friend (which forms the most ancient book in the world, dating 3,000 B. C.) he says, "The obedience of a docile son is a blessing. God loves obedience. Disobedience is hated by God. The obedience of a son maketh glad the heart of his father. A son teachable in God's service will be happy in consequence of his obedience. He will grow to be old, he will find favor."

That our ancient brethren of Egypt were not deficient in the Masonic virtues of "*Brotherly Love, Relief, and Truth*" appears from the following common formula found on tombs: "I have given bread to the hungry, water to the thirsty, clothes to the naked, shelter to the stranger." This tenderness for suffering humanity is characteristic of the nation. Gratefully does a man acknowledge in his autobiography (4,000 B. C.) that, "Wandering, I wandered and was hungry; bread was set before me; I fled from the land naked; there was given me fine linen." (Chabas.)

Love of truth and justice was also a distinguishing trait of the Egyptians. God is thus invoked, "Rock of truth is thy name." In an inscription at Sistrum a king addressed Hathor, goddess of truth, "I offer to thee the truth, O goddess, for truth is thy work, and thou thyself art the truth." Truthfulness was an essential part of the Egyptian moral code, and in the Egyptian Ritual we are informed that, when after death the soul enters the hall of the Two Truths, or Perfect Justice, it repeats the words learned upon earth: "O thou great God, Lord of Truth, I have known thee, I have known thy name; Lord of Truth is thy name. I never told a lie at the tribunal of truth."

Enough has been advanced to establish the fact that the ancient Mysteries originally taught the unity of God, and also that their moral code was both pure and exalted. The ancient Mysteries, after the people became corrupt, became corrupt in their turn, but in their inception they were not so. The crowning secret was a knowledge of the true God and the disclosure of the fact that the sun was only a symbol of the great Creator and not itself a divine being. In the midst of an age where the worship of the sun was the established religion of all nations, no one could with safety avow his disbelief in the divine nature of the heavenly bodies. To do so would be instant destruction.

Before the great truth of the real nature and attributes of God could be communicated, the initiate was required to take all the

degrees of the Mysteries, and give the strongest proofs of his fidelity and zeal. A knowledge of the true God was, in the language of the Orphic hymn, "the secret of secrets," to be communicated only when the initiate was "perfectly initiated," with "doors carefully guarded" and the "profane excluded." It was even then, to those to whom it was thus communicated, "a solemn and unexpected truth" which "startled their ears" and "overturned all their preconceived opinions."

Taught from their earliest infancy to regard the sun, moon, and stars as actual divinities, and wandering in the darkness of a false system of religion, they were first brought to behold the true light on their initiation into the Mysteries, and there obtained for the first time a knowledge of the true God. This was the real "bringing to light" of the initiate into the Mysteries. "It was difficult," says Plato, "to attain, and dangerous to publish, the knowledge of the true God." The light thus communicated under the strictest conditions of secrecy was to be kept, when so communicated, religiously hidden from the uninitiated, it being well known that a public profession of the great truth would be visited by the heavy hand of both the civil and religious authorities, and not only their own lives but that of all their kindred be thus sacrificed to the superstitious rage of the ignorant multitude and the interested fury of the ministers of a false religion.

It is true that the priests themselves often took an active part in the Mysteries, of which they had taken the higher degrees. The Mysteries served as a sort of theological and scientific seminary in which they studied the truths of religion and science, and from the higher degrees of which the ranks of the priesthood and rulers were from time to time recruited, but these facts could be of no help to him who rashly made a public profession of his want of faith in the national solar gods.

The policy of secrecy, by which all truth, whether religious or scientific, was concentrated in and confined to the Mysteries, was a "state policy" long established and thought to be necessary for the well-being of society. It certainly was for the well-being of the few on whom it conferred power and wealth. To "reveal the Mysteries" was considered the very highest crime of crimes, and he who did so could hope for no mercy. The very priests who perhaps had initiated him, and who did not themselves believe in the divinity of the sun, moon, and stars would be the first to denounce his alleged impiety and atheism, and urge on him punishment, nor would any of the brotherhood help him, as he would be considered by them as a perjured traitor who had violated the most solemn obligations, and now sought to destroy the order by exposing it to the superstitious wrath of the

ignorant multitude. The betrayers of the Mysteries were punished capitally and with merciless severity. Diagoras, the Greek poet, had revealed the Orphic and Eleusinian Mysteries, on which account he passed with the people as an atheist, and the city of Athens proscribed him and set a price on his head. The poet Eschylus came near being torn to pieces by the people on the mere suspicion that in one of his scenes he had given a hint of something in the Mysteries. So long as the initiated held their peace, they all might, at the solemn assemblies of the Mysteries, held under circumstances of profound secrecy and sanctioned by the government itself, worship the one true God without fear; indeed such a worship was enjoined upon them. But should they openly disclose their disbelief in the actual divinity of the sun, moon, and stars, their danger was immediate and their ruin certain. Thus, all alike, from the most exalted high priest to the humblest of the initiated, were the slaves, and sometimes the victims, of a system of state policy which they all upheld and defended. It is true that in the progress of many centuries the Mysteries became corrupt, and lost a knowledge of the true God, and in their original institution they not only taught the truth concerning the Deity, but protected his worshipers so long as they kept sacred their vows of secrecy. That the doctrine of immortality was also directly taught in the Mysteries, we are informed by Cicero, who had himself been initiated. Among all the corruptions which at a later date prevailed, there yet remained a "chosen band" who preserved the ancient teachings of the Mysteries in their purity. They were obliged for their own protection to render their symbols yet more obscure, and make thicker and draw still closer the veil of allegory about the "penetralia" of divine truth. From these few and faithful ones the truth was handed down to the following generations, and from them all that is great, glorious, and ancient in modern Freemasonry was derived.

From these Freemasonry received its two great doctrines of the unity of God and the immortality of man; and, together with these sublime truths, it also received that system of astronomical and astrological symbols, emblems, and allegories peculiar to the Mysteries which were used anciently both to conceal and to illustrate those great truths. Dr. Mackey, in his "Symbolism of Freemasonry," says that those who seek for an astronomical explanation of the Masonic ritual "yield all that Masonry has gained of religious development in the past ages." For this broad assertion he gives no reasons, and I cannot but think that had he considered the full import of his words, he never would have made any such remark. There is certainly nothing irreligious or atheistical in the employment of astronomical and astrological emblems to describe and illustrate the nature and

attributes of Deity. If so, the writers of the Bible have been guilty of a great sin, for that sacred volume is full of solar and astronomical illustrations of the glory and power of the Creator. Freemasonry is a science of morality veiled in allegory and illustrated by symbols. (Num. 24:17, Ps. 19, Ps. 74:11, Mal. 4:2, Matt. 2:2, Matt. 17:2, Judg. 5:20, Job 15:5, Job 38:7, Dan. 12:3, Jude 13, Rev. 1:16, Rev. 10:1, etc.)

Is it to be inferred that the moral science taught in Freemasonry is any the less true, pure, or elevated, because the allegories and symbols employed to veil and illustrate it are astronomical and astrological in their character? Is it irreligious and atheistical to compare the great Creator to the noblest and most glorious of all His physical works, the sun, and only orthodox and pious to compare His nature and attributes to a carpenter's rule or a stonecutter's square? Certainly this is not what Dr. Mackey intended, yet such is the natural inference from his language.

Neither does it follow that those who give the Masonic ritual an astronomical, astrological, and scientific, as well as a moral interpretation deny to Masonry the glorious distinction of having been in the past ages the depository of a knowledge of the true God and of the immortal nature of man. All that we contend is that those great truths were taught not only by allegory and symbol but originally and mainly by astronomical and astrological symbol and allegory. The more exalted and holy any doctrine is the more elevated and sublime should be the symbols and emblems employed to teach and illustrate it. As the being and attributes of God and the immortality of the soul are the two most exalted and sublime of all truths, so are the sun, moon, and stars the most glorious and sublime objects in nature. There is a peculiar fitness and beauty in the employment of the latter to symbolically and emblematically illustrate the former. "The heavens declare the glory of God, and the firmament sheweth his handiwork." Ps. 19:1.

In this work no attempt will be made to identify the Masonic emblems, traditions, and legends with the Mysteries of any particular nation. All the Mysteries were originally astronomical and astrological in their character, but differed in form and detail, as they were founded on different modifications of the Egyptian legend of the personified sun-god. Dr. Mackey, in strange contradiction, devoted a whole chapter of that interesting and learned work to proving that Freemasonry was derived directly from the Grecian Mysteries of Dionysius. He thought it certain that the Tyrian artificer, Hiram, was a member of the Dionysiac fraternity, and that he, at the head of the Tyrian workmen at the time of the building of King Solomon's

temple, introduced the Dionysiac Mysteries in a modified and purified form among the Hebrews. Another author, who with an equal inconsistency denies in all its details the astronomical and astrological theory, advocates the same idea.

It is true that, like the others, these Mysteries became corrupt, but it is equally true that the Mysteries of Dionysius, like all the other Mysteries, were astronomical and astrological in their character. Dionysius is but another name for Osiris, and is the personified sungod, the legend of whose death, the search for whose body, and its recovery, together with his subsequent raising from death and the grave to a new life, forms the theme of the ceremony of initiation; all of which the initiate was caused to dramatically enact.

One thing is capable of refutation and that is that we are indebted to the Tyrian Masons for the introduction of the symbol of Hiram Abif (Hiram Abi). The idea of the symbol, though modified by the Jewish Masons, is not Jewish in its inception. It was evidently borrowed from the pagan Mysteries, where Bacchus, Adonis, Proserpine, and a host of other deified beings play the same role that Hiram does in the Masonic Mysteries. Hiram Abif, as described in the Masonic legend, is a mystical being, or symbol only, and not a historical person, any more than Bacchus, Adonis, or Proserpine. The whole legend of the third degree is an allegory and not a history. The allegory is the same as that of Bacchus, or Dionysius, and, therefore, identical with that of Osiris. In this allegory Hiram plays the same role as that of Bacchus, Dionysius, or Osiris, and all the other personified sungods in the various forms of the Mysteries. What is this role? It is simply that of the personified sun, slain like Osiris, Bacchus, Adonis, or Dionysius at the autumnal equinox; lying dead during the winter months, being restored to life at the vernal equinox, and exalted in power and glory at the summer solstice.

This admission covers the whole ground, and sanctions every position to be taken in this work. It is not my intention to trace the Masonic traditions, legends, and emblems to any one of the ancient Mysteries to the exclusion of the others, as Masonry has features derived from each of them, but it is my design to show that it is of an astronomical and astrological nature, and had its origin, in common with all the ancient Mysteries, in a lofty system of astronomical and astrological allegories, originally intended to teach the unity of God, the immortality of the soul, and an exalted code of morality; at the same time, by the use of the same allegories and symbols, the leading facts of astronomical and astrological science are to be both illustrated and preserved. In other words I intend to show that Freemasonry is a system of science as well as morality, veiled in an astronomical and

astrological allegory, and illustrated by astronomical and astrological symbols.

It is also the intention of this work to unlock this allegory, and to show the true scientific, astronomical, and astrological meaning, as well as the moral application, not only of all the legends but of all the emblems and symbols of Freemasonry which have any claim to antiquity.

The real character and true origin of the peculiar symbolism of Freemasonry and its allegories have been a great puzzle to most members of the fraternity. The great moral truths which those symbols and allegories teach are plain enough and the only mystery is, how came those truths to be taught by those peculiar symbols and in that peculiar manner?

It is also worthy of remark that, while the moral truths which our emblems, symbols, and legends teach are still well understood, yet those great scientific truths which they are said to illustrate are wholly lost, or at least their connection with them. This lost connection between our emblems, symbols, and legends, and many of the profoundest truths of science, will be restored in the pages of this work.

Oliver and Hutchinson have both, with much labor, and the former with great learning, attempted to prove that the Master Mason's degree is a Christian institution, not in the sense of its being pervaded by the spirit of Christianity, which is true, but a Christian institution in the same sense as the Church or the rite of baptism. Dr. Mackey correctly says that they have fallen into a great error. The theory that our fraternity had its origin in the building societies of the Middle Ages is sufficiently disproved by our ritual itself, which has many features that are totally inconsistent with any such theory, and point to a far more remote era; although many things relating to operative Masonry were no doubt then ingrafted on it.

Dr. Mackey, Oliver, and others will not accept the astronomical and astrological theories, and thus the whole matter remains, so far as they are concerned, a mystery. The astronomical and astrological theories are the only correct ones, as the following pages will sufficiently show.

The great difficulty is that it has never been properly and at the same time fully presented. It has been advanced mainly by anti-Masons, who understood many other things much better than they did our ritual and the legends and symbolism of our order, or by skeptics endeavoring at the same time to tear down Christian religion. The advocacy of the astronomical and astrological theories by this kind of writers, especially the latter, has done much to render it unpopular, and induced many authors and thinkers to discard it without a due and fair examination. Many Masons seem to have

an illogical and almost superstitious fear of having the astronomical and astrological character of our symbolism established. The fact is that the great moral truths of Freemasonry are indestructible, and stand independent of the symbolism intended to illustrate them, and, in the past ages, to conceal them, also, when disclosure exposed the initiated to persecution and death, as an unbeliever in the actual divinity of the sun, moon, and stars. The great moral teachings of Freemasonry will not suffer any danger of destruction or damage if it is fully established that the emblems by which they are illustrated, like the imagery of the Bible, are mainly astronomical and astrological instead of mechanical.

The following pages contain convincing proofs of the real character and origin of our symbolism. Portions of the Masonic ritual, and a few of the emblems, have in a general way been shown by several writers to be of astronomical and astrological origin, and the assertion has been frequently made that the whole system has an astronomical and astrological significance, but it is believed that this work contains the only full and complete demonstration that has ever been made of the purely astronomical, astrological, and scientific import of the whole ritual and all the details of the solar allegory, as applied to Masonry, accompanied by a peculiar exposition of the astronomical and astrological import and origin of all of its ancient emblems, symbols, and legends, over seventy in number. The traditions and emblems of Freemasonry have been made to speak for themselves, and they tell their own origin and meaning in a language which cannot fail to convince any reader who combines a knowledge of the Lodge and Chapter degrees with the main outlines and leading principles of astronomy, astrology, and geometry. These sciences, so often alluded to in our ritual, are eminently Masonic, and without some knowledge of them what is to follow cannot be fully understood.

It is hoped that this work will also not be without interest to the uninitiated. They will, at least, be able to see unfolded in its pages a beautiful and impressive astronomical and astrological allegory, which, by the use of sublime and august emblems, teaches the unity of God and the immortality of the soul. The work also throws much light upon the religion of the ancient Egyptians, Greeks, and Romans, as well as upon mythology in general. How far the solar allegory may be truthfully applied to Freemasonry, they, of course, will not be able to fully determine for themselves, except in a general way and on minor points. As for the rest, they will be expected to be complacent enough to take the opinion of well-informed members of the fraternity; and that the uninitiated may become *Masters of the Royal Secret* as well as the initiated.

CHAPTER III

ASTRONOMICAL AND ASTROLOGICAL FACTS

In order to properly understand what is to follow, some knowledge of the leading facts of astronomy and astrology is required. The nature of the *zodiac* and its division into signs and constellations; the phenomena attending the yearly passage of the sun among the stars; the solstitial and equinoctial points, the precession of the equinoxes and its effect upon the relative position of the signs and constellations of the *zodiac*, as well as several other particulars of astronomy and astrology, must be known to the reader, in order that he may fully understand the astronomical and astrological allegory about to be unfolded and illustrated.

In the introductory chapter a brief and popular exposition of the matters above enumerated is given. All technical terms will be discarded, as far as possible, and such as are used from absolute necessity will be defined. No attempt will be made to give the cause or philosophy of the solar or sidereal movements, the sole object being to bring clearly before the mind the *apparent* annual path of the sun in the *zodiac* and such other celestial phenomena as are required to properly understand the allegorical application which is to be made of the facts of astronomy and astrology to the Masonic traditions, legends, emblems, and symbols. This chapter will serve to call the particular attention of those who are proficient in science to certain particular astronomical and astrological facts bearing directly upon our subject, and it is hoped will also contain enough to sufficiently instruct those who may have grown rusty in or never acquired a knowledge of the motions of the celestial bodies.

THE ECLIPTIC

The ecliptic is a great circle in the heavens surrounding the earth and representing the apparent path of the sun each year among the stars.

THE ZODIAC

The zodiac is a belt of stars extending 8° on each side of the imaginary circle called the ecliptic. The zodiac is, therefore, 16°

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wide, and, being a complete circle, is 360° in circumference. It is divided into twelve equal parts of 30°, each denoting the particular place which the sun occupies during each of the twelve months of the year. Each of these divisions of the zodiac in the visible heavens is marked and occupied by a separate and distinct group or cluster of stars called a constellation. These constellations are named after certain "living creatures" supposed to have been originally emblematic of the month in which the sun entered them.

THE TWELVE CONSTELLATIONS OR THE LATIN MONTHS

| Zodiac Sign | Latin Name | English Translation | Date |
|-------------|-------------|---------------------|---------------------|
| ♈ | Aries | the Ram | Mar. 21 to Apr. 19 |
| ♉ | Taurus | the Bull | Apr. 20 to May 20 |
| ♊ | Gemini | the Twins | May 21 to June 20 |
| ♋ | Cancer | the Crab | June 21 to July 21 |
| ♌ | Leo | the Lion | July 22 to Aug. 22 |
| ♍ | Virgo | the Virgin | Aug. 23 to Sept. 23 |
| ♎ | Libra | the Scales | Sept. 24 to Oct. 22 |
| ♏ | Scorpio | the Scorpion | Oct. 23 to Nov. 21 |
| ♐ | Sagittarius | the Archer | Nov. 22 to Dec. 20 |
| ♑ | Capricorn | the Goat | Dec. 21 to Jan. 20 |
| ♒ | Aquarius | the Water-Bearer | Jan. 21 to Feb. 20 |
| ♓ | Pisces | the Fishes | Feb. 21 to Mar. 20 |

These, in their appropriate places around the great zodiacal circle, are all represented in Illustration No. 2.

The following is a brief description of each of these constellations:

ARIES

This is the first constellation of the zodiac. It is known by two bright stars about 4° apart which are in the horns of the Ram. The brightest of these, called *Arietis*, is used by navigators to compute longitude by the moon's distance. Most of the stars in this constellation are small. *Aries* is assigned to Benjamin in the Hebrew zodiac.

TAURUS

This constellation is next to *Aries* in the zodiac, and is one of the most celebrated and splendid. The *Pleiades* are in *Taurus*, and near it

is the magnificent constellation *Orion*, called *Orus* by the Egyptians. In that sublime chapter of the Old Testament, Job 38, mention is made of these: "Canst thou bind the sweet influences of the *Pleiades*, or loose the bands of *Orion*?" Job 38:31. *Taurus*, once seen and recognized in connection with *Orion*, is never forgotten.

The Bull is represented as engaged in combat with *Orion*, and plunging toward him with threatening horns. The face of the Bull is designated by five bright stars in the shape of a letter V, known as the *Hyades*, the most brilliant of which is *Aldebaran*, which is much used by navigators. The tips of the horns of the Bull are marked by two



GREEK AND LATIN ZODIAC.
Illustration No. 2.

bright stars at an appropriate distance above the face. The *Pleiades* gleam brightly near the shoulder. *Orion*, who faces the bull, is known by four bright stars forming a large parallelogram, in the centre of which is seen a diagonal row of stars known as the belt of *Orion*, and called in Job the "bands of Orion." The four stars of the parallelogram respectively indicate his shoulders and feet. A line of smaller stars form his sword, its handle ornamented by a wonderful nebula. Just below *Orion* shines, with a splendor almost equal to Jupiter or Venus, that mighty sunstar, *Sirius*, the deified *Sothis* of the Egyptians. Farther east and over him flashes that brilliant star known as *Procyon*.

These two, with *Betelgeux* in the shoulder of *Orion*, form an equilateral triangle whose sides are each 26° (see J. H. V. H.), which is so perfect and beautiful as almost to force itself upon our attention. *Taurus*, *Orion*, *Sirius*, the *Pleiades*, and *Hyades* are all frequently alluded to by the poet Virgil in the "Georgics." This is, perhaps, the most magnificent and sublime quarter of the heavens north of the equator.

Taurus was held by the Egyptians and most of the nations of antiquity as a sacred constellation. Before the time of Abraham, or over six thousand years ago, it adorned and marked the vernal equinox, and for the space of two thousand years the Bull was the prince and leader of the celestial host. The sun in *Taurus* was deified under the symbol of a bull, and worshiped in that form. The sacred figures found among the ruins of Egypt and Assyria, in the form of a bull with a human face or a human shape with the face and horns of a bull, are emblematic of the sun in *Taurus* at the vernal equinox. In the Hebrew zodiac *Taurus* was ascribed to Reuben. In the Christian Mysteries the Apostle Luke was assigned to this constellation.

GEMINI

Gemini is the next constellation in the zodiac. Its principal stars are two bright stars called *Castor* and *Pollux*. They are about $4\frac{1}{2}^{\circ}$ apart, and are of the first and second magnitudes. In mythology *Castor* and *Pollux* are said to be the twin sons of Jupiter by Leda. In the Hebrew zodiac this constellation is assigned to Simeon and Levi. In the Christian Mysteries Peter and Paul were ascribed to the Constellation *Gemini*.

CANCER

This constellation is composed of small stars, the brightest of which are only of the third magnitude. It is of no especial importance, except from its position, of which more will be said. It is assigned to Jacob or Israel (the father), and is the "father" sign in the Hebrew zodiac.

LEO

This is another celebrated and beautiful constellation. It is easily known by the five or six bright stars situated in the neck and head of the Lion, and arranged in the form of a sickle. Its two brightest stars are *Regulus* and *Denebola*, the former in the sickle and the latter near the tip of the tail. *Regulus* is a very bright star, and is situated almost exactly in the ecliptic. It is, therefore, of great use to navigators in determining the longitude at sea. The constellation *Leo*

is also celebrated as being the radial point from which the remarkable meteoric showers of November proceed. If this phenomenon was observed by the ancients, it must have greatly increased the veneration and awe with which this sacred constellation was viewed.

The constellation *Leo* is, for many reasons, full of significance to Masons. It once marked the summer solstice, and at the building of King Solomon's temple was much nearer that point than now; this change of position, consequent upon the precession of the equinoxes, will be subsequently explained, together with the intimate connection between the constellation *Leo* and the Masonic tradition. In the Hebrew zodiac *Leo* is the signifier of the tribe of Judah. According to astrology, it is the "sole house of the sun." In the Christian Mysteries the Apostle Mark was ascribed to the constellation *Leo*.

VIRGO

This is the beautiful virgin of the zodiac. She is represented as holding a spear of ripe wheat in her left hand, marked by a brilliant star called *Spica*. In the Egyptian zodiac Isis supplies the place of *Virgo*, and is represented holding three ears of corn in her hand. *Spica*, together with *Denebola* in *Leo* and *Arcturus* in *Bootes*, forms an equilateral triangle of great beauty. *Arcturus* is also one of the stars mentioned in Job: "Canst thou bring forth *Mazzaroth* in his season? or canst thou guide *Arcturus* with his sons?" Job 38:32. *Mazzaroth* signifies the twelve signs of the zodiac. *Arcturus* is also frequently alluded to by Virgil in the first book of the "Georgics." The rising and setting of this star were supposed to portend great tempests. In the time of Virgil it rose about the middle of September. The bright star *Spica*, in *Virgo*, lies within the path of the moon, and is of great use to navigators. In the Hebrew zodiac *Virgo* is assigned to Zebulun.

LIBRA

This constellation was anciently represented by the figure of a man or woman holding a pair of scales. The human figure is omitted in all the Arabian zodiacs, as it was held unlawful by the believers in the Koran to make any representation of the human form. In our zodiac the balance only is depicted, probably because we received the zodiac from the Arabians. This constellation may be distinguished by a quadrilateral of four stars, but it contains none of great brilliancy. In the Hebrew zodiac *Libra* is ascribed to Issacher. This constellation formerly was on the autumnal equinox, and when the sun entered its stars, the days and nights were equal. To this the Latin poet Virgil alludes:

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*"Libra die somnique pares ubi fecerit horas,
Et medium luci atque umbris jam deidit orbem."*

"When *Libra* make the hours of day and night equal,
And now divides the globe in the middle, between
light and shades."

SCORPIO

In the grouping of its stars this constellation has some resemblance to the object after which it is named. It is a very conspicuous object in the evening sky of July. In its general form it resembles a boy's bow kite, the tail of which forms that of the scorpion, and is composed of ten bright stars. The first of these, near the point of the triangle forming the body of the kite, is *Antares*. It is a brilliant red star resembling the planet *Mars*. In the Hebrew zodiac *Scorpio* is referred to Dan, in the Christian Mysteries to John.

SAGITTARIUS

The Archer follows *Scorpio*, and is represented as a monster, half horse and half man, in the act of shooting an arrow from a bow. *Sagittarius* is easily recognized by the figure of an inverted dipper, formed of several bright stars. The figure of *Sagittarius* appears in the ancient zodiacs of Egypt and India. In the Hebrew zodiac it is ascribed to the tribe of Gad.

CAPRICORN

The Goat is composed of fifty-one visible stars; most of them are small. It is of no particular importance, except from the connection of its sign with the winter solstice, of which more will be said. It is called by the ancient Oriental nations the *Southern Gate* of the sun. In the Hebrew zodiac it is assigned to Asher, and is called *Bab-Ilu*, gate of God.

AQUARIUS AND PISCES

These are the last two constellations of the zodiac. The former is represented by the figure of a man pouring water from a jar and the latter by two fishes joined at a considerable distance by a loose cord. *Aquarius* in the Hebrew zodiac represents the tribe of Naphtali, whose standard was a tree bearing goodly branches, and *Pisces*, the Fishes, represents the tribe of Joseph. The stars of both these constellations

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are small and unimportant, except *Fomalhaut*, in *Aquarius*, which is almost of the first magnitude, and is used by navigators. In the Christian Mysteries *Aquarius* was ascribed to the Apostle Matthew.

THE SIGNS OF THE ZODIAC

The signs of the zodiac are twelve arbitrary signs or characters by which the twelve constellations are designated. They are as follows:

♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓

These, without doubt, had their origin in the hieroglyphic or picture writing of the ancients. In the sign of *Aries* we have a rude but yet remaining representation of the head and horns of the Ram; in *Taurus* a representation of the face and horns of a Bull. *Gemini* denotes the Twins, seated side by side with embracing arms. The ancient statues of *Castor* and *Pollux* consisted of two upright pieces of wood joined together by two crosspieces. *Cancer* yet retains a resemblance to the claws of the Crab. *Leo* is intended for a crouching lion, the outline of its principal stars, the group now called the *Sickle*, the stars of which, if joined by an imaginary line would form a figure not unlike the sign. In *Virgo* the combination of M and V is apparent. The ancient Hebrews assigned the letter mem (M) to the constellation *Virgo*, to which the early Christians added the Hebrew vou (V), the V and M, without doubt, being the initials of the Virgin Mother (see Sanctuary). *Libra* is a plain picture of a scale-beam. The sign *Scorpio* displays the sting of that venomous creature. *Sagittarius*, the Archer, is well represented by his arrow and part of his bow. In *Capricorn* the resemblance is that of V and S combined; this symbol was adopted some time within the Christian era. Its significance is apparent. In *Aquarius* we recognize the waves of the sea, denoting water agitated by air. In *Pisces* the resemblance of two fishes joined is still apparent.

It is quite easy to conceive how, in the process of time, the original pictorial representations of the creatures emblematically denoting the various constellations, from considerations of speed and convenience in writing them, grew into these arbitrary signs like letters.

In the figure of the zodiac, the pictorial representations of the twelve constellations are given, with the arbitrary signs denoting each placed against them. The sun, moon, and planets were also designated by hieroglyphic, astronomical, and astrological signs by the ancients, as follows: ☉ Sun; ☾ Moon; ♂ Mars; ☿ Mercury; ♃ Jupiter; ♀ Venus; ♄ Saturn.

The planetary signs originated in the same manner as the zodiacal ones. The sign for the sun is a point within a circle; the point repre-

sents the sun, and the circle the ecliptic. The sign of *Mercury* is the caduceus of that god, composed of two serpents twisted about a rod. *Mars* is represented by his shield and spear. *Venus* is denoted by the picture of an ancient hand-mirror. The origin of the planetary sign for *Jupiter* is not so clear. It does not in the least resemble an eagle, as some suggest, nor is it like the initial letter of the Greek Zeus; besides, the hieroglyphs are always representations of objects, not letters. This sign resembles more closely the ancient numeral sign, the figure four (4), and, as *Jupiter* is the fourth planet from the sun (if, like the ancients, we do not enumerate the earth), this resemblance may not be accidental. *Saturn*, lastly, is represented by his scythe in its ancient form.

These arbitrary signs for the planets and constellations have come down to us from a remote antiquity. Their general use by all civilized nations is of great benefit, as they form a kind of astronomical and astrological shorthand, which, like the Arabian or Hindoo numerals, is equally well understood in all countries, no matter how much their language or ordinary written characters may differ, so that astronomical and astrological tables for the use of navigators and others are well understood and may be easily read in any part of the civilized world. The great convenience of this is apparent. The time when the zodiac was divided into twelve parts, or constellations, and the zodiacal signs invented is lost in antiquity. The best opinion seems to be that the zodiac was derived from the Hindoos by the Egyptians, who gave it to the Arabians, who preserved it, and in turn transmitted it to us. When the signs of the zodiac first began to be used, the ancient students of the starry skies invented them.

The zodiac has four principal points, the two solstitial and the two equinoctial points, which divide the circle of the zodiac into four equal parts. These four points were anciently marked by the stars *Fomalhaut*, *Aldebaran*, *Regulus*, and *Antares*.

THE SOLSTITIAL POINTS

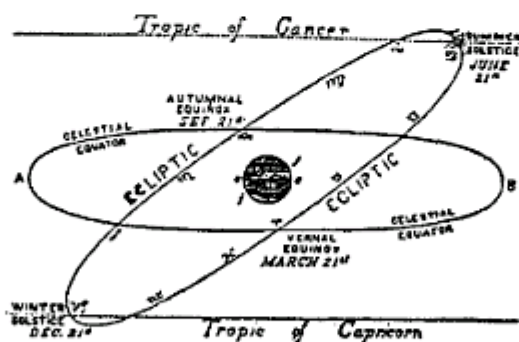
The solstitial points refer to the movement of the sun north of the equator in the summer and south of it in the winter. They are the points marking the extreme northern and southern limits of this movement of the sun. The summer solstice, when the sun comes farthest north, is at present in *Cancer*, and the winter solstice, or his extreme southern limit, is in *Capricorn*. The distance of the sun north or south of the equator is respectively called his northern ascension and southern declination. When the sun reaches either solstitial point, he begins to turn back toward the other, at first very slowly,

and for a short period seems to stand still. For this reason these points are called solstitial, from the Latin word *sol*, the sun, and *sistere, stiti*, to cause to stand. When in June, the sun enters *Cancer* and reaches his greatest northern ascension, his rays, falling more vertically, cause the change from winter and spring to summer in all the countries north of the equator. This shifting of the sun from one solstitial point to the other is the cause of the change of the seasons.

THE EQUINOCTIAL POINTS

These are the points where the sun crosses the celestial equator, which he necessarily does twice in his yearly circuit of the zodiac, at two opposite points, distant from each other in space 180° and in time six months. The point where the sun crosses in the spring, coming north, is called the vernal or spring equinox, and the other, where he crosses six months afterward, going south, is called the autumnal equinox. At these periods the days and nights are equal, and that is the reason why they are called equinoctial points, from the two Latin words *aequis*, equal, and *nox*, night. These two points are in the signs *Aries* and *Libra*, and are marked on the diagram of the zodiac.

The relative positions of the equinoctial and solstitial points and the celestial equator will be better understood from Illustration No. 3.



THE ECLIPTIC AND THE EQUATOR.
Illustration No. 3.

Imagine a hoop lying horizontally and within this another hoop touching the first, with one side elevated above the other. The horizontal hoop, marked A B, is the equator; the other, and around which the signs of the zodiac are displayed, is the ecliptic, or the apparent path of the sun. The earth is in the center, with its equator

on the same plane with the celestial equator. The equator of the earth is marked E—E. The line F—F is on the same plane as the ecliptic. The two other lines, one above and one below the equator of the earth and parallel to it, are the tropics of *Cancer* and *Capricorn*, parallel with the same lines extended in the heavens, and marked as the tropics.

The only two points where the circle of the ecliptic and that of the equator can intersect are opposite to each other. These are the equinoctial points, marked *Aries* and *Libra*. The solstitial points are those marked *Cancer* and *Capricorn*. When the sun leaves *Aries*, or the vernal equinox, his pathway is continually upward until he reaches *Cancer*, and there attains his highest point north of the equator, as well as that of the earth (E—E). This is the summer solstice. Leaving *Cancer* the sun begins to decline toward the south, descending through *Leo* and *Virgo* until he reaches *Libra* on the twenty-third of September, which is the autumnal equinox. From this point the sun continued to descend through *Scorpio* and *Sagittarius* until the winter solstice is reached at *Capricorn*, December 21, where the sun has reached his lowest southern declination. He is now just as far south of the celestial equator as he was north of it at the summer solstice.

From *Capricorn* the sun begins to ascend through *Aquarius* and *Pisces* until the vernal equinox is again reached. These four cardinal points, the two solstitial, together with the vernal and autumnal equinoxes, are indicative of the four seasons of the year, for when the sun reaches the vernal equinox, spring begins, and when he has advanced to the tropic of *Cancer*, summer begins. His arrival at the other equinox marks the advent of autumn, and when he at last reaches the tropic of *Capricorn*, winter begins.

THE PRECESSION OF THE EQUINOXES

This is a name that is given to a gradual change of place, which is constantly going on, as to the point where the sun each year crosses the celestial equator. The sun does not cross at the same place each year, for each time when the sun completes the circuit of the zodiac, he crosses the equator at a point a small distance back of the place where he did so the previous year, in consequence of which the equinoctial point is annually falling back at a uniform rate. If you will refer to Illustration No. 3, and imagine the circle of the ecliptic being slowly turned around its center toward *Cancer*, within the circle of the equator, which remains fixed, the contact between the two circles being preserved, and no change made in the angle at which they

intersect each other, you will be able to gain a clear idea of the effect of this phenomenon. The point *Aries* would then slowly advance above the equator until *Pisces* was at the intersection of the two circles. The Fishes would then be in the equinox, which is now the case. In time, this motion being continued, *Aquarius* would occupy that place, and so on.

The point where the sun crossed the equator was once in the constellation *Aries*, but in the long progress of centuries the place of the sun's crossing has fallen back 30° from the first degree of that constellation, so that the vernal equinox is now in the constellation *Pisces*, the Fishes; or, in other words, the sun enters the stars of the constellation *Pisces* on the twenty-first of March and not those of the constellation *Aries*, as it did twenty-two centuries ago, as we are informed by Hipparchus. The place where the sun crosses the celestial equator has continued to be, still is, and will continue to be, marked by the sign of *Aries*, so that the sign of *Aries* now marks the place in the zodiac of the constellation of the Fishes. The signs and constellations are, therefore, no longer in the same places. In order to make our figure of the zodiac strictly correct, the sign *Aries* should be placed against the constellation *Pisces*, the sign of *Taurus* against the constellation *Aries*, and so around the circle. It was only for the sake of simplicity and a greater ease of explanation that it was not so represented. When it is said in astronomical and astrological language that the summer solstice is in *Cancer*, it is the sign only which is intended, for the sun at that period now really enters the stars of the constellation *Gemini*. In like manner the winter solstice is in the sign of *Capricorn*, but in the constellation *Sagittarius*; the autumnal equinox in the sign of *Libra*, but in the constellation *Virgo*.

This precession of the equinoxes is still going on, but the four cardinal points of the zodiac will always continue to be marked by the signs *Cancer*, *Capricorn*, *Aries*, and *Libra*, without regard to the constellations which the sun actually enters at those periods. It is by this means that astronomers are able to register upon the face of the heavens this apparent movement of the stars. This phenomenon is called the precession of the equinoxes, although it is really a falling back of the equinoctial point; however, as it causes the stars apparently to advance, it has been called a "precession."

The rate of this motion has been determined by long-continued observations, and is a little more than fifty and a quarter seconds ($50\frac{1}{4}''$) of a degree each year. It, therefore, takes the equinoctial point about 2,140 years to fall back an entire sign, or 30°. In 25,791 years it will make a complete revolution of the whole circle of the zodiac. This period is called the *Great Platonic Year*, because the

philosopher Plato taught that after it had elapsed, the world would begin anew. (See Cataclysm in Addenda.)

Hipparchus, who made the first catalogue of the stars known to us, and who is called the father of astronomy, was the first who observed this motion of the stars. He informs us that, in his time, twenty-two centuries ago, the equinoctial point was in the first degree of the constellation *Aries*. The Hindoo astronomer, Varaha, says the southern solstice was certainly once in the middle of *Asleha* (*Leo*); the northern in the first degree of *Dhanishta* (*Aquarius*). Since that time the solstitial, as well as the equinoctial, points have gone backward on the ecliptic 75° . This, divided by $50\frac{1}{4}''$, gives 5,373 years. Sir W. Jones says that Varaha lived when the solstices were in the first degree of *Cancer* and *Capricorn*, or about four hundred years before Christ.

A brief description of the yearly progress of the sun will help much to the understanding of subsequent portions of this work. The ancients began the year at the vernal equinox. If we start with the sun at that point and follow his progress, it will be observed that, after leaving the sign *Aries* in March, he next enters the sign *Taurus* and *Gemini* and that, as he advances from the vernal equinox, the sun is daily increasing in light, heat, and magnetic power. On the twenty-first of June the summer solstice is reached, and summer begins. This is the longest day in the year, and the sun then attains his greatest brilliancy, and dispenses the most light. All through the summer months his heat and power are at the greatest, but as he approaches the sign *Libra* at the autumnal equinox, the days gradually shorten, and as he leaves *Libra*, they grow dark and short with great rapidity. In October and November the sun enters the signs *Scorpio* and *Sagittarius*, and the cold and stormy winds begin to herald the approach of winter. The sun daily loses power, his rays grow rapidly more feeble and pallid, until *Capricorn* is reached at the winter solstice. At this period occurs the shortest day of the year, and from that time forward the sun seems to lie dead in the cold embrace of winter, until, again approaching *Aries* and the vernal equinox, he begins to show symptoms of returning to life. When *Aries* is reached, the sun begins to again manifest his power. The snow and ice melt away beneath his reviving rays, and vegetation begins to show itself.

After the vernal equinox the sun rapidly regains his vitality, and all nature with him springs from the torpidity and death of winter. The earth and the heavens, "reinvested with what they have been divested," rejoice in a new life. It was this succession of phenomena, marking the yearly progress of the sun in the zodiac, that led the

ancients in their poetical and allegorical language to represent the sun as being slain in the autumn and winter and being restored to life again in the spring and summer.

That part of the zodiac reaching from *Aries* to *Libra*, embracing the seasons of flowers and fruits, may be described as the region of life, light, and beauty, while all that portion extending from the autumnal equinox through the signs *Scorpio* to *Pisces* inclusive is the domain of darkness, winter, and death.

CHAPTER IV

WHAT THE ANCIENTS KNEW ABOUT ASTRONOMY AND ASTROLOGY

It will be necessary to ascertain what the ancients knew about astronomy and astrology, as what is offered for consideration in this work presupposes that they had made great progress in those sciences, not equal to ours, but far greater than was thought to be the case before recent discoveries in Asia Minor and Egypt, or than is even now generally supposed by those who have not particularly inquired into the matter.

In speaking of the Chaldeans, we are informed by Simplicius that Callisthenes, who accompanied Alexander to Babylon, sent to Aristotle from that capital a series of astronomical and astrological observations which he had found preserved there, extending back to a period of 1,903 years before Alexander's conquest of that city, or 2,234 B. C. This would be over four thousand years ago. The Chaldeans knew the mean motions of the moon with an exactness which induced the Greek astronomers to use their calculations for the foundations of a lunar theory. Ptolemy also used Chaldean observations which extended back to 721 B. C. Diodorus Siculus says the Chaldeans attributed comets to natural causes, and could foretell their reappearance. He states that their recorded observations of the planets were very ancient and very exact. According to Seneca, their theory of comets was quite as intelligent and correct as that of the moderns. He says they classed them with the planets, or moving stars, that had fixed orbits.

The Egyptians also made great progress in astronomy, astrology, geometry, and other sciences in the time that preceded the accession of Menes, their first king, which takes us back to a period now over five thousand years ago. Herodotus informs us (Book II, Chapter IV) that the Egyptians were the first to discover the solar year, and to portion out its course into twelve parts. They obtained this knowledge from the stars. The Egyptians were the inventors of what we call "leap-year," for they made every fourth year to consist of three hundred and sixty-six days, so as to correct and keep the calendar in order. This must have been done at least 1322 B. C., according

to Wilkinson. Caesar was indebted to an Egyptian astronomer, Sosigenes, for his famous correction of the calendar. Plato ascribes the invention of geometry likewise to the Egyptians. Herodotus also says that geometry first came to be known in Egypt, whence it passed into Greece. (Book II, Chapter CIX.) The Egyptians knew the true system of the universe. They were acquainted with the fact that the sun is the center of the solar system, and that the earth and other planets revolve about it in fixed orbits. They knew that the earth is of a globular shape, and revolves on its own axis, thus producing day and night. They also knew of the revolution of the moon about the earth, and that the moon shines by the reflected light of the sun. They understood the calculation of eclipses; they were aware of the obliquity of the ecliptic, and that the milky-way is a collection of stars. They also seem to have understood the power of gravitation, and that the heavenly bodies are attracted to a center. Pythagoras, who introduced the true system of the universe into Greece, received it from Enuphis, a priest of *On* (God), in Egypt.

This great proficiency alone in astronomy and astrology would make it a matter of certainty that the ancients possessed the telescope, long supposed to be one of the grandest inventions of modern times, as the discovery of many of these astronomical and astrological facts known to the Chaldeans and Egyptians would simply be impossible without it. A knowledge of the heliocentric system, long lost and only rediscovered by Copernicus, was not considered actually demonstrated or credited by the moderns until the rediscovery of the telescope, which revealed the phases of Venus and so put the matter beyond doubt. We, however, are not left to conjecture on this point, for positive testimony that the ancients possessed the telescope has been found.

Much progress in astronomy and astrology requires the telescope, or something equivalent, and it seems necessary to believe that the ancients had such aids to eyesight. Layard and others report the discovery of a lens of considerable power among the ruins of Babylon. Layard says the lens was found with two glass bowls in a chamber of ruins called Nimrod. It is plano-convex, an inch and a half in diameter, and nine tenths of an inch thick. It gives a focus of four and a half inches from the plane side. It was intended to be used as a lens, either for magnifying or condensing the rays of the sun. This settles the fact that the ancients at a very remote period were familiar with all those laws of optics, a knowledge of which is required to invent the telescope, and also with the manufacture of glass, so necessary for lenses designed for telescopic uses. That the art of making glass was known to the ancients (a fact once doubted) is proved by the discov-

eries in Egypt, where the whole process of blowing glass has been found depicted on the ancient monuments. So great was the skill of the ancient Egyptians in making vases of various colored glass that our best European workmen of modern times cannot equal them. Glass was also one of the great exports of the Phoenicians. The Egyptians, however, surpassed all others, and some vases of brilliant colors, presented by an Egyptian priest to the Emperor Adrian, were considered so valuable and curious that they were never used except on grand occasions. Some of the details of Egyptian glass in mosaic work (by a process common with that people more than three thousand years ago), such as the feathers of birds, are so fine as to be made out only with a lens, which means of magnifying must, therefore, have been known in Egypt at the remote period when this mosaic glass work was made. This shows us that the use of the lens was not confined to Assyria at an early epoch, nor yet was a recent discovery there.

Even the Greeks and Romans, with lower attainments in astronomy and astrology, had aids to eyesight. They are mentioned in "De Placitus Phil.," lib. III, c. v., attributed to Plutarch, also in his "Vita Marcelli," and by Pliny, "Hist. Natur.," lib. XXXVII, c. v., where he says that, in his time, artificers used emeralds to assist the eye, and that they were concave, the better to collect the visual rays. He adds that Nero used such glasses when he watched the fights of the gladiators.

There is frequent mention of concave and convex glasses used for optical purposes, and they evidently came from Egypt and the East. Iamblichus tells us, in his life of Pythagoras, that Pythagoras sought to contrive instruments that should aid hearing as effectually as optic glasses and other contrivances aided sight. Plutarch speaks of mathematical instruments used by Archimedes to manifest to the eye the largeness of the sun. Pythagoras and Archimedes both studied in Egypt and Phoenicia, and probably in Chaldea. Pythagoras, who lived in the sixth century before Christ, is said to have visited Egypt and many countries of the East in pursuit of knowledge, and Archimedes, who lived after the time of Alexander, spent much time in Egypt, and visited many other countries.

It appears that, in the time of Pythagoras, optic glasses, contrived to increase the power of vision, were so common as not to be regarded as objects of curiosity, and there can be no reasonable doubts that they were first invented by the great men who created the profound sciences of astronomy and astrology, for which the people of Cushite origin were everywhere so preeminently distinguished, and which were so intimately connected with religion.

The considerations advanced render it certain that the ancients not only possessed the telescope, or its full equivalent, but also had attained a proficiency in astronomy and astrology abundantly sufficient for them to have originated the philosophical, astronomical and astrological allegories ascribed to them in the course of this work. Their religion was intimately connected with astronomy and astrology.

Having thus disposed of matters which were deemed to be necessary preliminaries to our subject, the consideration of the connection between the astronomical and astrological ideas of the ancients and their religion, and the true meaning of the Masonic traditions, legends, symbols, and emblems, will no longer be delayed. What we have to say will be embodied in a series of questions and answers. This is a mode of instruction made familiar to all the brothers of the fraternity by the Masonic lectures pertaining to the various degrees. It is, therefore, believed that this mode will be the most acceptable to Masonic readers and not displeasing to others. It has the additional merit of permitting a degree of condensation and brevity not inconsistent with clearness of explanation, which no other method possesses.

CHAPTER V

MASONIC ASTRONOMY AND ASTROLOGY

NAME OF THE ORDER

Q. By what name were Masons anciently known?

A. Long before the building of King Solomon's temple, Masons were known as the "*Sons of Light*." Masonry was practiced by the ancients under the name of *Lux* (Light), or its equivalent, in the various languages of antiquity.

Q. What is said to be the origin of the word "*Masonry*"?

A. We are informed by several distinguished writers that it is a corruption of the Greek word *Mesouraneo*, which signifies, "*I am in the midst of Heaven*," alluding to the sun, which, being "in the midst of heaven," is the great source of light. Others derive it directly from the ancient Egyptian *phre*, the sun, and *mas*, a child, *phremasen*, Children of the Sun, or Sons of Light.

ASTRONOMY, ASTROLOGY, AND GEOMETRY

Q. What three sciences have always been held in especial reverence by Masons?

A. Astronomy, astrology, and geometry; the latter because it is the foundation of the former two. A study of astronomy and geometry leads to a knowledge of astrology and psychology, without which no man can ever *master the Royal Secret*.

THE LODGE

Q. How ought every lodge to be situated?

A. Due east and west.

Q. Why so?

A. Because "the sun, the glory of the Lord, rises in the east and sets in the west."

Q. What are the dimensions and covering of a lodge?

A. Its dimensions are without limit, and "its covering no less than the clouded canopy or starry-decked heavens." "Boundless is

the extent of a Mason's lodge; in height to the topmost heaven; in depth to the central abyss; in length from east to west; in breadth from north to south." (See Pyramids.)

Q. How many lights has a lodge?

A. A lodge has three lights, one in the east, another in the west, and another in the south.

Q. Why are they so situated?

A. They are so situated "in allusion to the sun, which, rising in the east, gains the meridian in the south, and disappears in the west." These luminaries "represent, emblematically, the sun, the moon, and the master of the lodge." In reality they represent the sun, moon, and Mercury, the latter planet being considered among the ancient priesthood as the *master* planet.

Q. Of what is a lodge therefore emblematic?

A. The whole earth illuminated by the sun, shining from the east, south, and west; covered by day with a "clouded canopy" and at night by "the starry-decked heavens," symbolical of the planetary system, including the earth.

THE OFFICERS' STATIONS

Q. Why stands the Junior Warden in the south, the Senior Warden in the west, and the Master in the east?

A. Because the sun rises in the east to open and govern the day, and sets in the west to close the labors of the same. The sun in the south admonishes the weary workman of his mid-day meal, and calls him from labor to refreshment. The sun rises in the east to open the day, and dispenses life and nourishment to the whole creation. This is well represented by the *Worshipful Master*, who is placed in the east to open the lodge, and who imparts light (knowledge and instruction) to all under his direction. When the sun arrives at its greatest altitude in the south, where its beams are most piercing, and the cool shade most refreshing, it is then well represented by the *Junior Warden*, who is placed in the south to observe its approach to the meridian, and at the hour of noon to call the brethren from labor to refreshment. Still pursuing its course to the west, the sun at length closes the day, and lulls all nature to repose; it is then fitly represented by the *Senior Warden*, who is placed in the west to close the lodge by command of the *Worshipful Master*.

The position, form, dimension, lights, and furniture of the lodge, also its principal officers, their respective stations and duties there, all have reference to the sun and Natural Science Law (q. v.).

THE ROYAL SECRET

THE MASONIC JOURNEY

Q. In what direction are Masons instructed to travel?

A. Toward the east, in search of light.

Q. Why so?

A. Because the sun rises in the east, and is the great source of light.

MASONIC WORDS AND NAMES

Q. What does the word of an E. A. signify?

A. It has more than one collateral meaning, pronounced or written either forward or backward, but if divided into the radicals of which it is composed, it will be found to signify the *firegod* or *quickenning fire*, i. e., the sun at the summer solstice. (See B—.)

Q. What does the word of a F. C. signify?

A. This word, if divided into its radicals, means the moon, or the Lawgiver, also the tropic of Capricorn and the winter solstice. (See J—.)

Q. What does the word of a M. M. signify?

A. The roots of which it is composed signify the Benevolent God of Fire, i. e., the sun; and as it was by the aid of fire that metals were first brought into a state fit for the use of man, this divinity was named Vulcan by the Romans, and worshiped by them. In ancient Hebrew this word is spelled *lsh*, meaning *lotesh*, signifying "sharpener," and refers to the sun passing southward over the equator, bringing the frost and sharp winds to those of the northern hemisphere. The word also means equator. (See T—.)

Q. What does the name of O. G. M. H. A. signify?

A. It is derived from two roots, which signify the origin or manifestation of light and life—*He Who was and is, God, the Father of Life*. (See Keystone.)

Q. What, then, does the whole name signify?

A. The source of eternal light, i. e., the sun, taken as an emblem of Deity.

THE ROYAL ARCH

Q. What is the Royal Arch?

A. It may be defined in nearly the same words as the lodge, and is no less than the starry vault of heaven, or the great zodiacal arch, reaching from the vernal to the autumnal equinox.

Q. How is the Royal Arch supported?

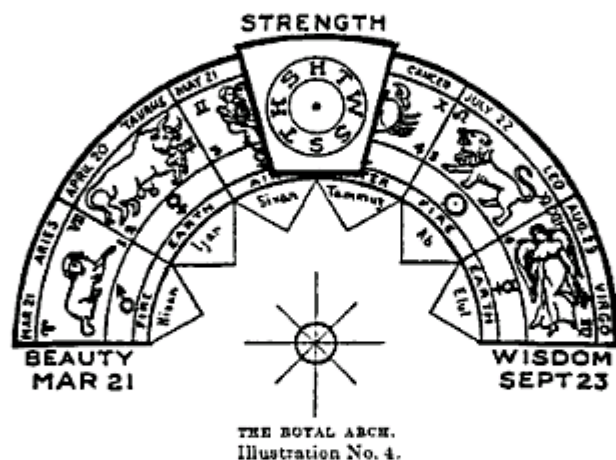
A. By the three cardinal points of the zodiac, the equinoctial points at the base and the solstitial point at the summit.

Q. Of what are these three points emblematic?

A. They are emblematic of *Wisdom, Strength, and Beauty* (Hebrew, *Gomer, Oz, Dabar*).

Q. Why are the three great zodiacal points which support the Royal Arch of heaven also emblematic of wisdom, strength, and beauty?

A. At the time of the building of King Solomon's temple, or about 1004 B. C., the celestial equator cut the ecliptic at about 10° of the constellation *Aries*. At that period the constellation *Leo* was near the solstitial point and summit of the zodiacal arch. The lion is the strongest of beasts, and because the summit or key of an arch is its strongest point, and also because the sun has the greatest glory and power when he reaches that point (being the summer solstice, when the day is the longest), that point is emblematic of *strength*. The



vernal equinox signifies *beauty*, because it marks the opening of spring, the season of beauty, and adorns the heavens with light and the earth with flowers. The autumnal equinox denotes *wisdom*, because it is the season of maturity. Near that point is also seen the constellation of the *Serpent*, in all ages typical of wisdom. In many ancient zodiacs this point is designated by the figure of a serpent.

Q. How may the truth and beauty of this be more strongly impressed upon the mind?

A. By contemplating the Royal Arch itself as it actually appears in the heavens.

Q. What is required in order to be able to do so?

A. A sufficient knowledge of the constellations and a favorable time of observation.

Q. What is the most favorable time to observe the Royal Arch?

A. If we wish to observe the constellations as they were at the summer solstice at the time of the building of King Solomon's temple, we should view the heavens about the first of August. But, as the sun is at "high twelve" then, it will be necessary to defer our observations for six months, or until about January 15 to February 15, at which time the same stars are visible at midnight. "Low twelve" on these dates is, therefore, the best time to view the Royal Arch.

If we then take our station, looking south, and lift our eyes to the vast arch of heaven, the spectacle will be one of unsurpassed magnificence, and to an intelligent Mason eloquent with the truths of his profession. Far up the blue concave, and within less than 30° of the summit of the arch, will be seen the constellation *Leo*, typical of *strength* (*Oz*); on either side will be seen the constellation *Aries* and *Libra*, which anciently marked the equinoctial points, and upon which the whole majestic arch seems to rest. (See Triple Tau.)

Libra, the *balance*, is typical of that *wisdom* (*Dabar*) which, in the scales of *reason*, duly weighs and considers all things; while *Aries*, marking the ancient place of the vernal equinox, is typical of *beauty* (*Gomer*), and also gives a sure token that the sun, who lies dead in the cold arms of Night and Winter, will arise again in the spring-time, clothed with new life and power. The vernal equinox, or sign *Aries*, is, therefore, the symbol of immortality, and teaches that the soul of man will rise in glory from the darkness of the grave. It also reminds Masons of the lamb, which has since 45 B. C. been considered "an emblem of innocence," and admonishes him "of that purity of life and conduct which is so essentially necessary to his gaining admission into the Celestial Lodge above, where the Supreme Architect of the Universe presides."

In the east, in close proximity to *Libra*, stands the beautiful virgin of the zodiac, the constellation *Virgo*. In her left hand gleams the bright star *Spica*, and not far away toward the north *Arcturus* shines in splendor. In the west *Taurus* is seen with the *Pleiades*. *Orion* lifts his giant form along the sky, sublime in his majesty and beauty. Still lower down, and near the horizon, blazes the great sunstar *Sirius*. *Procyon* shines with almost equal glory higher up the sky. *Gemini*, the Twins (*Castor* and *Pollux*), offspring of the mighty Jove, adorn the heavens. In the north "*Cassiopeia* sits in her golden chair," and the *Great Bear* guards the pole. There also are seen *Cepheus*, and *Andromeda* bound to the rock with chains. The polar star, emblem of eternal constancy, shines with a steady light, while around the pole the scaly *Dragon* coils his glittering folds. Meanwhile, as we continue to observe the midnight meridian, other constellations,

as they rise, light up the gleaming arch, each teaching a different lesson, and all

"Forever singing, as they shine,
The hand that made us is divine." R. H. B.

(See Knight of the Golden Serpent; Morals and Dogmas.)

The Royal Arch (Illustration No. 4) is but a geometrical projection, and, therefore, gives nothing more than the relative positions of the various constellations and signs of the Royal Arch. The summer solstice is represented as the *keystone* of the Arch, and has the astronomical sign of the sun inscribed upon it, showing that on the twenty-first of June the sun is exalted to the summit of the arch.

KING SOLOMON'S TEMPLE

Q. Of what was King Solomon's temple emblematic?

A. "That temple not made with hands, eternal in the heavens."

Q. Has the word "temple" any meaning significant of this?

A. All ancient temples were originally dedicated to the worship of the sun and the other celestial orbs, whose circuit in the heavens each year was emblematically represented in the details of their construction and ornaments. The word "temple" is from *templum*, time; *templum* comes from *tempus*, and the word "temple" is, therefore, synonymous with *tempus*, time, or the year.

Q. By whom is time (the temple) each year beautified and adorned?

A. By the sun, who, from March 21 to October 22, is continually engaged in beautifying the earth.

Q. When was the building of the temple commenced?

A. In the first month of Zif, meaning the first month of spring.

Q. When was the temple finished?

A. In the first month of Bul, or the first month of autumn.

Q. Have these dates any astronomical and astrological significance?

A. They have. On the twenty-first of March the sun enters *Aries*, and the plowing and planting begin. On the twenty-third of September the sun enters *Libra*, when the summer is over, and the harvest finished. It was, therefore, that the sun, in his passage through the seven signs (typical of years) from *Aries* to *Libra* inclusive, was said, emblematically, to raise the Royal Arch, beautify and adorn the earth, and bring forth its bountiful fruits.

Q. Is the whole account of the building of King Solomon's temple, as given in the Masonic tradition, an astronomical or astrological myth?

A. By no means, for there is no fact more certain than the building of King Solomon's temple, as both sacred and profane history testify. It is, nevertheless, true that the Masonic tradition respecting it is one of mythical import. It contains within itself not only the history in part of the building of an actual earthly and material temple, but is an emblematic description of the heavens and the earth, as well as of the particulars of the annual passage of the sun among the twelve signs of the zodiac. There is good reason for believing that the temple itself was expressly so built as to be in its various parts emblematic of the whole order of nature.

Josephus (most learned of Jews) directly informs us that the tabernacle, which was a prototype of the temple, was thus emblematic in its construction. He says, speaking of the tabernacle and the vestment of the high priest, that, if any one, without prejudice and with judgment, looks upon these things, he will find they were every one made in way of imitation and representation of the universe. When Moses divided the tabernacle into three parts, and allowed two of them to the priests, as a place accessible and common, he denoted the land and the sea, these being of general access to all; but he set apart the third division for God, because heaven is inaccessible to men. And when he ordered twelve loaves to be set upon the table, he denoted the year as divided into so many months. By branching out the candlestick into seventy parts, he secretly intimated the *decani*, or seventy divisions of the planets, and the precession of the equinoxes through one degree of the ecliptic. (See Precession.) As to the seven lamps upon the candlesticks, they referred to the course of the planets, of which that is the number. The veils, too, symbolized the four constructive and destructive elements, *fire, earth, air, and water*. Fine twined linen symbolized fire; blue, the water; scarlet, the air; and purple, the earth. (See Veils.) The ephod, or robe of the high priest, showed that God made the universe of four elements. The breastplate was placed in the middle of the ephod to resemble the earth, and the girdle which encompassed the high priest signified the ocean. Each set of six sardonyxes (which were in the nature of buttons on the high priest's shoulders) declares to us the upper and lower hemispheres, six tribes or months above and six below; or, as it is above, so it is below. (Exo. 28:9-12.) The twelve stones, whether we understand by them the months, or whether we understand the like number of signs of that circle which the Greeks call the zodiac, we shall not be mistaken in their meaning.

The "holy place," veils, candlesticks, lamps, vestments, and other particulars of the tabernacle were specifically reproduced in the temple. The temple was so built as to be emblematic, in its several

parts, of the universe. The designs for the temple, as well as for the tabernacle, are said to have been given by God himself. When the great Creator of all things revealed the designs for a temple to be dedicated to himself, it was made in all its parts emblematic of the sum of all his other works, the entire universe. The lodge, according to all Masonic writers, is emblematic of King Solomon's temple; it is, therefore, emblematic of the heavens and the earth. It could not be the one without being the other. The Masonic tradition is possessed of a threefold character: 1. It is in part an actual history of the building of King Solomon's temple. 2. It is an emblematic description of the heavens and the earth. 3. By a system of allegorical, astronomical, and astrological symbols it is the depository of a high code of morals.

In its triune aspect it is, therefore, *historical, scientific, and moral*. In it the two accounts of the building of the actual and the mystical temple, the earthly and the heavenly one, are curiously interwoven and permeate each other. Yet the astronomical and astrological keys being given, they may be separated, and each contemplated by itself. (See Key of the House of David.)

CHAPTER VI

HIRAM ABIF

In the building of the *actual* and mystical temple Hiram Abif appears both as an authentic and a mystical personage. He is not only the cunning craftsman employed by King Solomon to beautify and adorn the actual temple, but is an emblematic being representing the sun, who, by his magnetic power, raises the Royal Arch of heaven, beautifies and adorns the terrestrial and celestial spheres, for which reason his name has a twofold meaning, significant of both characters.

It is true that to some extent the life and conduct of the real personage is emblematic of the mystical one, yet they differ in several important particulars.

The mystical Hiram is represented in the Masonic tradition as being an architect, superintending the building of and drawing the plans for the temple.

The real Hiram mentioned in history, according to the Bible, also Josephus, was no architect at all, and drew none of the designs of the temple.

The mystical Hiram, according to Masonic tradition, is represented as having lost his life suddenly before the completion of the temple, in the midst of his labors, with many of his designs unfinished.

On the contrary, the historical Hiram, as we read in the sacred Scriptures, lived to finish all his labors in and about the temple and for King Solomon.

For the benefit of un-Masonic readers, the Masonic tradition relating to Hiram Abif is as follows:

There is an old tradition delivered down orally that it was the duty of Hiram Abif to superintend the workmen, and that the reports of the officers were always examined by him with the most scrupulous exactness. At the opening of the day, when the sun was rising in the east, it was his custom, before the commencement of labor, to enter the S. S. of the temple and offer up prayers to Jehovah for a blessing on the work. In like manner, when the sun set in the west, the labors of the day were closed, and the workmen had departed, he returned his thanks to the Great Architect of the Universe for the harmonious protection of the day. Not content with this devout expression of

his feelings morning and evening, he went into the temple at high twelve, when the men were called from labor to refreshment, to inspect the progress of the work, draw fresh designs upon the tracing-board, if such were necessary, and to perform other scientific labors, not forgetting to consecrate his duties by solemn prayer. These religious customs were faithfully performed for the first six years in the secret recesses of his lodge, and for the last year in the precincts of the most holy place. At length, on the very day appointed for celebrating the capstone of the building, he retired as usual, according to tradition, at high twelve, and did not return alive. Further particulars of the Masonic legend are given in the same book.

The foregoing are the main facts of the Masonic legend respecting the death of Hiram Abif, and contain all the particulars necessary for the illustration of our subject to un-Masonic readers. To the members of the fraternity all the details of the tragic tradition are familiar, and many things designedly made obscure to all others are clear to them.

The Masonic tradition respecting Hiram speaks of him as being the chief architect of the temple, superintending the workmen, and drawing designs for the construction of the temple.

The historical Hiram, mentioned in the Bible and by Josephus, is a different personage from the traditional one. Hiram, who was actually sent to King Solomon, had nothing to do with furnishing the designs for the temple. We are informed that the designs, form, and dimensions of the temple were all given by divine command (II Chron. 3). To have altered or modified them in the smallest particular would have been a sin, and called down the instant and terrible displeasure and punishment of Jehovah. Hiram is nowhere mentioned or described in the Bible as being an architect, or even a builder. In I Kings 7:14 he is described as being "filled with wisdom, and understanding, and cunning to work all works in brass." In II Chron. 2:14 the father of Hiram is described as "skillful to work in gold, and in silver, in brass, in iron, in stone, and in timber, in purple, in blue, and in fine linen, and in crimson; also to grave any manner of graving." From this it is evident that the father of Hiram, who was a man of Tyre, was by profession a decorative artist and sculptor. It is probable that Hiram followed the profession of his father, according to the custom of the times, otherwise Hiram, King of Tyre, would not have thus particularly spoken of the profession of his father in describing the accomplishments of Hiram Abif himself. King Hiram speaks of Hiram Abif simply as a "cunning man, endued with understanding." (II Chron. 2:13.) Josephus mentions Hiram in the following language: "This man was skillful in all sorts of work, but his chief skill lay in

working in gold, silver, and brass, by whom were made all the metallic works about the temple, according to the will of Solomon." (See Seasons.)

Not a word about his having anything to do with the building of the temple itself, but not only Josephus but the Bible also mentions just what these "works" were. In I Kings 7 is a complete list and description of them and of all the works done about the temple by Hiram. This list of the works is again given in II Chron. 4:11-19. The same list is also given by Josephus. From these authorities we learn that Hiram made for King Solomon "the two pillars of brass, called Jachin and Boaz, together with their ornaments" (see B— and J—), "the molten sea of brass, with twelve oxen under it," also "ten brazen lavers and their bases," and many "pots, shovels and flesh-hooks," and other altar furniture to be used in and about the sacrifices.

All of the foregoing articles were made of bright brass, and they were cast in clay moulds, in the plains of Jordan, between Succoth and Zaradatha. (II Chron. 4; I Kings 7:45, 46.)

Besides these works in brass, we are told that Hiram made for Solomon of pure gold "*ten candlesticks for the oracle, with flowers, lamps, and tongs, also bowls, snuffers, basins, and censers, and hinges of gold,*" for the holy place and for the doors of the temple. All this work is that of a "cunning worker in metals" and a decorative artist, none of it that of an architect or builder.

The other decorative works done in and on the temple proper, consisting of carvings on the wall of figures of cherubim and palm trees, also the golden cherubim which were set up in the holy place, are not any of them included in the list of the works of Hiram, nor named in the same chapter.

The mystical Hiram of the Masonic tradition, we are told, met with a sudden death, the particulars of which are known to all members of the fraternity, before the completion of the temple. Had any such accident befallen the actual Hiram, certainly the importance of the tragic event and the consequent delay and confusion it would naturally cause would have led to its being recorded in either Kings or Chronicles, or both of them. No such occurrence is anywhere mentioned in the sacred narrative respecting the building and dedication of the temple. Josephus does not mention any such event. This negative testimony is almost conclusive, but we are not left to rely on that alone, for both in Kings and Chronicles we are directly informed that the historical Hiram, unlike the mystical one of tradition, lived to finish all his labors. "So Hiram made an end of doing all the work that he had made King Solomon for the house of the Lord." I Kings 7:40.

After the temple was finished, Solomon built him a house for himself, which was, like the temple, splendidly ornamented by decorations and carvings in gold, silver, and wood. Mention is also made in Chronicles of a magnificent ivory throne, surrounded by carved figures or statues of lions. The building and ornamentation of this house occupied thirteen years after the temple was finished. (I Kings 7:1.) Now, if Hiram was also employed by the king to decorate his own house, he must have lived at least thirteen years after the completion of the temple. That Hiram was also employed about the "king's house" is almost a certainty, for, although the list of his works, as given, makes no mention of the ivory throne, the lions, or any work done for the "king's house," yet, as that list professes to be a list only of the work done by Hiram for the temple (I Kings 7:40; II Chron. 4:11), we have no right to expect to find it including any of the other work of the artist done for the palace of Solomon. The fourteenth verse of the seventh chapter of I Kings directly says that Hiram "wrought all of King Solomon's work." Besides this, the seven years occupied in building the temple and the thirteen in building the king's house make up the whole twenty years of the contract which Solomon had with the King of Tyre for materials and skilled workmen, the principal among whom was Hiram, the great artist and sculptor; and it becomes an almost conclusive presumption that Solomon kept him and the other skilled workmen the whole twenty years during which he required their aid.

As to the nature of this contract of King Solomon's with Hiram, King of Tyre (I Kings 5; II Chron. 2), as to its duration of twenty years (I Kings 9:10), refer to Josephus on both points. The proof is, therefore, positive that Hiram lived to finish all his labors in and about the temple, and highly presumptive that he continued his labors for King Solomon thirteen years afterward.

It is also just as clearly proved by history, both sacred and profane, that he was not the chief architect of, and furnished no designs for, the temple. According to the holy writ, the designs for the temple were not only furnished by God himself but the whole work was directed by the inspiration of the Great Architect of the Universe. If the historical Hiram was no architect, but a decorative artist and sculptor, and was not called upon to suffer a sudden death before the completion of the temple, it follows that the mystical Hiram, representing the sun, who meets with that sad fate near the completion of the emblematic temple, is not the real one. The claim that the Masonic tradition is historically true in all respects cannot be maintained, as it is in most of its main features in direct conflict with the holy writ. If, however, we consider it in its allegorical

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character, as our ancient brethren did, and if we regard it in its twofold nature, as being in part emblematic as well as historical, all difficulties at once vanish. The entire integrity of the Masonic tradition is fully maintained. The whole legend not only becomes the venerated depository of the most sublime astronomical and astrological facts, but is illuminated by a twofold beauty and truth.

CHAPTER VII

THE LEGEND OF HIRAM, AS ILLUSTRATED BY THE ALLEGORY OF THE DEATH OF THE SUN

Q. Explain more fully in what manner the sun is said to be slain in an astronomical allegory?

A. According to all the ancient astronomical and astrological legends, the sun is said to be slain by the three autumnal months, *Libra*, *Scorpio*, and *Sagittarius*, represented as assaulting him in succession.

Q. When is the sun said to be slain?

A. Near the completion of the temple, as before explained.

Q. Explain more fully by whom and how the sun is said to be slain?

A. The sun is slain by the three autumnal signs, *Libra*, *Scorpio*, and *Sagittarius*, anciently *Scorpio*, *Sagittarius*, and *Capricorn*, whom he encounters in succession in his passage around the zodiac toward the winter solstice, or "southern gate of the zodiac," "Gate of God," so called in the poetical language of the old Greeks, because at that point the sun has reached his lowest southern declination.

The summer sun, glowing with light and heat as he reaches the autumnal equinox, enters *Libra* on the twenty-third of September. All through that month and until the twenty-second of October, he declines in light and heat, but emerges from *Libra* without any serious harm from the attack. The assault of *Scorpio* is far more serious, and the sun, when he leaves the venomous sign of the *Scorpion*, on the twenty-first day of November, is deprived of the greater part of his power, and shorn of more than half of his glory. He continues his way toward the southern tropic, and in November encounters the deadly dart of *Sagittarius*, which proves fatal, for, when the sun leaves the third autumnal sign on the twenty-first of December, he lies dead at the winter solstice.

Q. Why is the third attack, or that of *Sagittarius*, said to be more fatal than that of *Libra* or *Scorpio*?

A. Because, when the sun emerges from under the domain of *Sagittarius*, the ruling sign of November, on the twenty-first of December, he enters *Capricorn*, and reaches his lowest declination. That is the shortest day in the year.

In June, at the summer solstice, the bright and glorious days were over fifteen hours long. Now the pale sun rises above the gloomy horizon of December but a little more than half as long, and his feeble rays can hardly penetrate the dark and stormy clouds that obscure the sky. The sun now seems to be quite overcome by "the sharpness of the winter of death." Amid the universal mortality that reigns in the vegetable kingdom, the sun, deprived of light, heat, and power, appears dead.

Q. Does the ancient art of astrology throw any further light upon the subject?

A. This science was much cultivated by the ancients under the name of the "divine art." According to the teachings of astrology *Capricorn* was the "house of Saturn," the most evil and wicked in his influence of all the planets. He is called the "great infortune," and all that part of the zodiac within the signs of *Capricorn* and *Aquarius* was under his dominion. Saturn was also known as *Kronos*, or *Time*, which destroys all things, and, in the poetical and allegorical language of mythology, devours even his own children. The figure of Saturn with his scythe is this day an emblem of decay and death. The sun, therefore, when he entered *Capricorn*, passed into the house and under the dominion of Saturn, or Death:

Q. After the sun is slain, what, in allegorical language, is said to become of the body?

A. It is carried a westerly course at night by the three wintry signs.

Q. Why so?

A. Because, as the sun continues his course in the zodiac, he appears to be carried west by the wintry signs. This seems to be done at night, because, the sun then being invisible, his change of position is only discovered by the stars which precede his rise at daybreak.

Q. What disposition is finally made of the body?

A. It is seemingly buried beneath the withered fruits and flowers, the "rubbish" of the dead vegetation of summer, in the midst of which, however, yet blooms the hardy evergreen, emblematic of the vernal equinox, giving a sure token that the sun will yet arise from the cold embrace of winter and regain all his former power and glory.

Q. What follows?

A. According to the Egyptian sacred legend of the death of Osiris, the goddess Isis ransacks the whole four quarters of the earth in search of his body, which she finally discovers indirectly by the aid of a certain plant or shrub, and causes it to be regularly buried with sacred rites and great honor. According to the legend of Hiram, it

was twelve fellow-crafts, emblematically representing the three eastern, three western, three northern, and three southern signs of the zodiac, who made search for the body. It was somewhere among the twelve constellations that the lost sun was certainly to be found.

Q. By whom was the body found?

A. By *Aries*, represented by him who, upon arising accidentally, caught hold of the A—, one of the three western signs, typical of those who pursued a westerly course. In going from the winter solstice to the vernal equinox, we pass *Aquarius*, the Waterman, who was known as a fisherman and a seafaring man.

Q. Where was the body found?

A. At the vernal equinox, typical of the "brow of a hill." As the sun passes from the winter solstice in *Capricorn* to the vernal equinox, he is constantly climbing upward; this point is, therefore, emblematic of the brow of a hill, and there also blooms the evergreen, typical of the approaching spring and return of nature to life.

The following is a poetical version of the foregoing portion of the solar allegory:

A MASONIC ALLEGORY

PART I. THE DEATH OF THE SUN

When down the zodiacal arch
The summer sun resumes his march,
Descending from the summit high,
With eager step he hastens by
The "lordly lion" of July,
And clasps the virgin in his arms.

Through all the golden August days
The sun the ardent lover plays,
A captive to her dazzling charms.
But when the harvest time is o'er,
When gathered grapes perfume the air,
And ruddy wine begins to pour,
The god resumes his way once more;
And, weeping in her wild despair,
He leaves the royal virgin there.
What cares he now for Virgo's woes,
As down the starry path he goes
With scornful step, until, at last,
The equinoctial gate is passed?

Two misty columns black with storms,
While overhead there hangs between
A lurid thundercloud, which forms
The frowning archway of the gate—
The gloomy equinoctial gate,
An evil place for travelers late,
Where envious *Libra* lurks unseen,
And near the portal lies in wait
September, filled with deadly hate.

With stately step the god draws nigh,
Yet, such is his majestic mien,
That whether he shall strike or fly,
The trembling ruffian hardly knows,
As Phoebus through the gateway goes.

But, as the shining form came near,
The wretch's hate subdued his fear,
And, nerving up his arm at length,
He aimed a blow with all his strength
Full at the god as he went by.
In anger Phoebus turned his head—
Away the trembling coward fled.

The god, though smarting with the blow,
Disdains to follow up his foe,
And down the zodiacal path
Pursues his gloomy way in wrath.
Jah-Bela, God's Destruction.

Still blacker turn the autumn skies,
And red *Antares*, evil star,
Points out the place, more fatal far,
Where fell October ambushed lies.
The *Sun*, as if he scorned his foes,
In pride and glory onward goes.
Not he from deadly *Scorpio* flies,
Nor pauses he, nor backward turns,
Though redder yet *Antares* burns,
And darker yet his pathway grows.

Meanwhile, October, from his lair,
On Phoebus rushes unaware,

His murderous purpose now confessed,
And smites the sungod in the breast.
A ghastly wound the villain makes—
With horrid joy his weapon shakes;
And, as he sees the god depart,
His hand upon his bosom pressed,
Believes the blow has reached the heart.
Jah-Belu, God's Continuation of Destruction.

Along his way the sungod goes,
Unmindful where the path may lead,
While from his breast the life blood flows.
The clouds around him gather now,
The crown of light fades from his brow,
And soon, advancing 'mid the night,
The *Archer* on his pallid steed,
With bended bow, appears in sight.
November, bolder than the rest,
Hides not behind the gloomy west,
But, striding right across the path,
Defies the god and scorns his wrath,
And, raising high his frowning crest,
These haughty words to him addressed:
"September and October both
You have escaped and still survive,
But I have sworn a deadly oath,
By me you cannot pass alive.
That which I promise I perform,
For I am he who, 'mid the storm,
Rides on the pallid horse of death."

While even thus the specter spoke,
He drew his arrow to the head—
The god received the fatal stroke,
And at the *Archer's* feet fell dead.
Jah-Bul, A. U. M., God's Final Destruction.

Soon as the sun's expiring breath
Had vanished in the ether dim,
December came and looked on him,
And looking, not a word he saith,
But o'er the dead doth gently throw
A spangled winding sheet of snow.

The foregoing allegory may be fully illustrated by the figure of the zodiac, which will show *Leo*, the lion of the tribe of Judah, with his right paw extended toward *Cancer*, and *Cancer*, the crab, will be seen with both claws extended above his head. The first sign, G. A. T. G. (a symbol of the sign of the Master), *Gemini*, the Twins; one twin is kneeling on H. N. R. K., the left forming A. S.; his right hand is extended. The other twin is forming a right angle with his left arm and his bow and arrow; hence *Gemini* is the sign of the F. C.

Taurus is the sign of the bull or ox. The ox was always known as a bearer of burdens; hence this is the sign of the E. A.

The sign of *Aries* is the *Sanctum Sanctorum* or *Holy of Holies*. The sign of *Pisces* is near *Aries*. *Aquarius* is the brow or edge of a hill, and is west of *Capricorn*, where the rubbish of the Temple or dead leaves and vegetation of the year will be found.

The first day of *Capricorn*, or December 21, was known to the ancient priesthood and rabbin as Mount Moriah; *Sagittarius*, final destruction; *Scorpio*, continuation of destruction; *Libra*, destruction; and *Virgo*, *Leo*, and *Cancer*, symbols of life.

Now let us journey the other way through the zodiac, beginning at June 21, the first day of summer, or the first day of *Cancer*, and from there to the last day of *Virgo*, or September 22, we have the three months of summer, or life of vegetation.

The initiate represents our G. M. H. A., the latter being a symbol of the creative sun-god and of created vegetation. The circumambulation (three times around the Lodge) is a symbol of the three months of life of vegetation. On the first day of *Libra*, or September 23, the sun crosses the equator, taking with him the heat and sustenance upon which vegetation has thrived; and from this time on through *Libra*, *Scorpio*, and *Sagittarius* two-thirds of all vegetation is doomed to die. The first blow is struck by *Libra*, the first month of fall or autumn. This attack was known among the ancient Hebrews as "Jah-Bela," which, when translated, signifies "Jah," God; "Bela," destruction; or God's destruction. The second blow is struck by *Scorpio*, or the second month of autumn, known anciently as "Jah-Belu" (Belu means continuation). The third and fatal blow is by *Sagittarius*, or the third month of autumn. This attack was anciently known as "Jah-Bul. A. U. M.," or God's final destruction. (Jah is God; Bul, the rain-god; and A. U. M., the God of all gods.) Thus it will be seen that the three R's symbolized the three months of fall or autumn, or God's destruction, God's continuation of destruction, and God's final destruction of vegetation.

Now we come to Mount Moriah (*Capricorn*, December 21), the first month of winter, where we find vegetation buried in its own rubbish:

Next we come to *Aquarius*, the second month of winter, which is situated on the brow or edge of a hill (the curve of the zodiac) west of Mount Moriah (December 21). Proceeding, we come to *Pisces*, the third and last month of winter, which is also the third and last burial place, and is as near the *Sanctum Sanctorum* or *Holy of Holies* (*Aries*) as we could possibly get.

The sun has now again arrived at the equator, or the beginning of *Aries* (March 21), which it enters with all its former splendor, and prepares to again raise or resurrect vegetation to all its glory; the first attempt by the sign of *Taurus*, or the E. A.; the second effort by the sign of *Gemini*, or the F. C.; and the final raising or resurrection is accomplished by *Cancer*, or the sign of the Master, by the aid of *Leo*, or the lion of the tribe of Judah.

So it will be seen that the temple (of vegetation) was built last year, so it will be this and next year, or "As I was, as I am, as I ever will be." A. U. M.

THE RAISING OF OSIRIS, AN ALLEGORY OF THE RESURRECTION OF THE SUN

Q. By what means and by whom was the sun released from the grave of winter, and finally restored to life and power?

A. By the vernal signs *Taurus* and *Gemini* and the first summer one, *Cancer*, aided by the second one, *Leo*.

Q. Explain this more fully.

A. When the sun arrives at the vernal equinox, he first gives unequivocal tokens of a return to life and power. On April 20 he enters *Taurus*, and on May 20 *Gemini*. During these two months he greatly revives in light and heat, and the days rapidly lengthen. The sun, however, does not attain the summit of the zodiacal arch until the summer solstice, June 21, when he enters *Cancer*, the first sign of summer and the third from the vernal equinox, nor does he regain all of his energy and power until he enters *Leo* on July 22.

On the twenty-first of June, when the sun arrives at the summer solstice, the constellation *Leo*, being but 30° in advance of the sun, appears to be leading the way, and to aid by his powerful paw in lifting the sun up to the summit of the zodiacal arch. *Taurus* and *Gemini* are, therefore, said to fail in their attempt to raise the sun; *Cancer* alone succeeds, by the aid of *Leo*, the lion of the tribe of Judah. When, at a more remote period, the summer solstice was in *Leo*, and the sun actually entered the stars of that constellation at the time of his exaltation, the connection was more intimate, and the allegory still more perfect.

His right hand on his bosom pressed,
As if by bitter grief distressed,
The other pointing to the skies,
And, as he weeps, each radiant tear
That from his sad and earnest eyes
Falls on the earth is transformed there
To violets blue and blossoms fair
That sweetly perfume all the air.
A third one now appears in sight,
Arrayed in royal robes of light,
More glorious far; and at his side
A "lordly lion" walks in pride,
And he who came in glory last
Between the others gently passed,
And, looking down upon the dead,
With level, open palms outspread,
A holy benediction said.

This done, the first one, by command,
The dead god taketh by the hand:
At once through all the body flies
The same warm flush that marks the skies.
The shrunken features, cold and white,
A moment shine with life and light,
A moment only—'tis in vain:
Unconquered Death resumes his reign.
So doth a solitary wave
Leap up amid the lonely night,
And catch a gleam of life and light,
And then sink helpless in its grave.
To raise the god the first thus failed—
The powers of darkness yet prevailed;
So to the second he gives place,
Who, like the first one, by command,
The sungod taketh by the hand,
And, looking downward in his face
With pleading voice and earnest eyes,
On Phoebus calls and bids him rise.
Though at his touch the blood unbound
With rapid current red and warm
Runs swiftly through the prostrate form,
Yet silent on the frozen ground
The god lies in a trance profound,

Devoid of motion, deaf to sound.
Alas! alas! what doth remain?
Shall death and darkness ever reign,
And night eternal hide the day?
Then said the third one, "Let us pray."
And full of faith and strong intent,
His prayer to J. H. V. H. upward went.
"Amen" was said—"So mote it be!"
And then the last one of the three
Arose, and stretching forth his hand,
Calls on the dead, and gives command
In J. H. V. H.'s name to rise and stand.

Then up rose Phoebus in his pride,
With the "lordly lion" by his side,
And earth and sky with his glory shone
As again he sat on his golden throne,
For the voice of God is nature's law,
And strong was the grip of the lion's paw.

R. H. B.



THE RAISING OF OSIRIS.
Illustration No. 5.

The raising of Osiris, Illustration No. 5, was found in the sarcophagus of one of the great kings of Egypt, entombed in the pyramid erected to his everlasting remembrance. It brings to mind the representation of the king's induction into those greater Mysteries of Osiris, held to be the highest aim of the wise and devout Egyptian. The Hebrews were probably instructed in the legend of Osiris, and afterward changed the whole to accord with the wonderful and wise Solomon and his master-architect Hiram. The discoveries now going on in Egypt may lead to a further key to these Mysteries, and

explain the hidden meaning of this ancient Egyptian emblem; but, if the theory advanced in this work is correct, the reader will have no great difficulty in understanding it, for the same astronomical and astrological key which unlocks the hidden allegory of the legends of Osiris and of Hiram will also fully explain this ancient emblem, while the fact that this emblem so graphically and perfectly illustrates our astronomical and astrological solution of the legend is strong corroborative proof of its correctness.

The emblem may be thus explained: The form that lies dead before the altar is that of Osiris, the personified sungod, whom the initiate represents in the drama of initiation, lying dead at the winter solstice. The cross upon his breast refers to the great celestial cross, or intersection of the celestial equator by the ecliptic. The figure of the lion grasping the dead sungod by the hand alludes to the constellation *Leo* and the summer solstice, at which point the sun is raised to life and glory, as has been explained in the allegory of the resurrection of the sun, and denotes that the initiate is about to be raised from a symbolical death to life and power by the grip of the lion's paw. This is made clearly manifest from the fact that the lion holds in his other paw the ancient Egyptian symbol of eternal life, or the *crux ansata*. The tablet at the feet of the initiate has inscribed upon it in hieroglyphics the sacred names of *Amon* and *Mut*, the wife of *Amon Ra*, and probably that of the royal initiate. The figure erect at the altar is that of the Grand Hierophant, or Grand High Priest, attired as *Isis*, with the vacant throne upon her head, emblematic of the departed sungod. She has her hand raised in an attitude of command, her arm forming a right angle; her eyes are fixed upon the emblematic lion as she gives the sign of command that the initiate be raised from death and darkness to light and life. The objects on the altar are two of those peculiarly shaped glass jars, with pointed bases, in which wine was kept, and always had their place on the altar of the gods. The emblem placed between the votive jars of wine is more obscure. It may be the *thyrsus*, but is more probably a floral offering. There can be no doubt but that the whole device is a symbolical picture of the initiation of some important person into the Mysteries, not of Osiris, however, but of *Isis*, who, represented by the Grand High Priest, stands behind the altar, giving the command to raise from death Osiris, who lies before it. This ancient Egyptian drawing is a strong and startling testimony of the entire correctness of the astronomical and astrological solution of the legend of Osiris and that of Hiram, as given in the foregoing pages. It is, indeed, almost impossible to make an emblematic drawing which would be in more perfect harmony with it.

CHAPTER VIII

THE JUDGMENT OF THE DEAD. OR AMENTI

As the judgment of the dead, or judgment of Amenti, formed a part of the Mysteries of Isis, it should be properly mentioned in that connection. Although this ceremony was part of the Mysteries, yet it was well known to all, as it was founded upon the peculiar funeral rites of the Egyptians. From this judgment in this world no Egyptian was exempt, no matter how exalted his position; and upon this trial depended the right to an honorable burial. All whom the deceased person had wronged, and all who knew of his evil deeds, were permitted to testify over his dead body, while his friends and kindred loudly proclaimed his virtues. The decision followed the weight of the evidence, and even a king who had led a bad and wicked life might be excluded from burial in his own sepulchre. And the "assessors" at the funeral were allowed to pronounce a condemnation, which would also be received in a future state. This trial of the dead in this world was typical of the judgment of Amenti, where Osiris presided in the invisible world, and which the devout Egyptian believed took place there at the same time. From this peculiar custom of the Egyptians arose a part of the ceremonies of initiation into the Mysteries of Isis, for, as in initiation the initiate died symbolically, so also he underwent the judgment of the dead to ascertain if he were worthy to receive the higher and more important secrets, by being raised and brought to light, typical of the admission of the good into the "mansions of the blessed." The last judgment is one of the principal subjects found depicted upon the walls of tombs and in the "Book of the Dead," sometimes referring to the actual trial, at others to its representation as enacted in the Mysteries. This judgment of the dead was peculiar to the national customs and funeral rites of the Egyptians, and does not appear to have prevailed in other countries. It was, therefore, naturally discontinued as a part of the Mysteries when they were introduced into other countries under other names. The Greeks, however, introduced it into their mythology, the Greek Themis being derived from the Egyptian Themei, or goddess of Justice, while Minos and Rhadamanthus, the Grecian judges of the dead in Hades, show their connection with Amenti, the Egyptian

Hades, or reign of darkness. The transport of the body over the sacred lake in the baris, or boat, in the funeral procession of the Egyptians, in like manner gave rise to the Acherusian lake, the ferry boat of Charon, and the passage of the Styx in the Grecian mythology. There is nothing in the ancient Masonic degrees in the least analogous to the judgment of Amenti, that portion of the Mysteries of Isis not having been adopted into the Mysteries as celebrated in other lands and at a later age. The following representation of the scene (Illustration No. 6), taken from the "Book of the Dead," will be interesting to all readers, and members of the fraternity will not fail to recognize in it certain Masonic features which we may not particularize.



THE JUDGMENT OF AMENIT.

Illustration No. 6.

The figure seated on the throne is Osiris, or judge of the dead; he holds the flail and crook, emblems of majesty and dominion. The deeds of the deceased, or of the initiate, typified by a vase containing his heart, are being weighed in the scales of justice by Anubis and Horus against an ostrich feather, emblem of truth, in the opposite scale. The ostrich feather as the emblem of truth is thus depicted in the hieroglyphics. Thoth (Hermes, Mercury, or the Divine Intellect) presents the result to Osiris. Close by is Cerberus, guardian of the gates. At the right the initiate is seen attended by the goddess of Truth and Justice; the goddess of Truth holds in her hand the emblem of eternal life, and both wear upon their heads the emblem of truth. Close to Osiris is seen the thyrsus bound with a fillet, to which the spotted skin of a leopard is suspended. It is the same that the high priest, clad in the leopard skin dress, carries in the procession, and which gave rise to the nebris and thyrsus of Bacchus, to whom Osiris corresponds in Greek mythology. The lotus flower, the emblem of a new birth, is represented just before the thyrsus. If, on being tried, the initiate is rejected, having been "weighed and found wanting," Osiris inclines his scepter in token of condemnation. If, on the con-

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trary, when the sum of his deeds has been recorded, his virtues so far preponderate as to entitle him to admission, Horus, taking in his hand the tablet of Thoth, introduces him to the presence of Osiris. In the initiation, those who represented Thoth, Anubis, and Horus wore symbolical masks, as represented by the three figures in the center of the illustration.

CHAPTER IX

EMBLEMS AND LEGENDS

Having explained the solar allegory which is embodied in the legend of Hiram, as well as the solar symbolism attaching to the officers of the lodge, their several stations, duties, and "lights, covering, and the supports of the lodge," it now remains to consider the various emblems and other legends of Freemasonry. It can be shown that all of them have a solar and astronomical allusion in perfect harmony with each other and with the main central legend which they are intended to illustrate. The fact that the whole system is founded on an astronomical and astrological allegory is irresistibly forced upon us. The various emblems, symbols, and legends dependent on that of Hiram, and intended to illustrate it, will, therefore, next claim attention. In this examination the Socratic method is pursued, as being best adapted to the object in view:

Q. Have all the ancient signs, symbols, emblems, and legends of the Mysteries, both ancient and modern, an astronomical and astrological allusion?

A. They have. As the whole system has an ancient astronomical and astrological foundation, it could not be otherwise.

Q. Has the astronomical and astrological allusion of many of the emblems, symbols, and legends been lost?

A. It has; as to some, entirely, as to others, in part. The allusion is, however, so perfect in most cases that it may be restored by the use of the key already furnished to the main central allegory and the Key of the House of David, to which they are all harmoniously related.

THE SEVEN STARS

Q. To what does the Masonic emblem of the seven stars allude?

A. To the *Pleiades*, or seven stars in *Taurus*. These stars were called by the Romans *Vergilioe*, or Virgins of Spring. The constellation *Taurus* was anciently at the vernal equinox, and the year formerly then began. Virgil, referring to a remote age, in the "Georgics," Book I, says: